DOCUMENT RESUME

ED 176 272 CS 205 097

AUTHOR Smelstor, Marjorie, Ed.
TITLE A Guide to Using Models to Teach Writing.
INSTITUTION Wisconsin Univ., Madison. Dept. of English.; Wisconsin Univ., Madison. School of Education.; Wisconsin Univ., Madison, Univ. Extension.
PUB DATE Sep 78
NOTE 87p.; For related documents, see CS 205 097-100 and CS 205 182

EDRS PRICE MF01/PC04 Plus Postage.
DESCRIPTORS *Childrens Books; *Composition (Literary); Elementary Secondary Education; *Learning Activities; Mathematical Concepts; *Models; Reading Materials; Teaching Techniques; *Writing Exercises
IDENTIFIERS Wisconsin Writing Project; Writing Across the Curriculum

ABSTRACT

One of a series of guides to the teaching of writing at the elementary and secondary levels, this publication focuses on teaching writing through models that introduce ideas, patterns, and styles through specific examples. The major portion of the publication describes learning activities, grouped into seven categories according to purpose: stimulating interest for writing; developing standards for writing; showing the relationship among writer, subject, and audience; showing main ideas and supportive evidence; showing idea order and connection; showing how precise observation leads to clear, concise wording; and showing how to draw conclusions and make judgments. Within each category, activities are further subdivided according to four age levels: kindergarten through grade three, grades four through six, middle school, and high school. Other sections of the publication suggest writing models for content areas other than English, present a brief overview of research on using models to teach writing, and provide lists of sources of activities for different grade levels, stories for young children that teach mathematical concepts, "repeater" books in which sentence patterns are repeated, and recommended readings to aid in the understanding of models. (GT)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED176272

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Marjorie Smelstor

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

A GUIDE TO USING MODELS TO TEACH WRITING

Tom Braunger
Connie Haack-Hurlbut
Sonja Nikolay
Doug VanDerBurg
Diana L. Varner
Kathy Waack

Edited by Marjorie Smelstor

WISCONSIN WRITING PROJECT

University of Wisconsin--Madison

Department of Curriculum and Instruction
School of Education

Department of English
College of Letters and Science

Wisconsin Improvement Program

University of Wisconsin--Extension

September 1978

CS205097

PROJECT INSTRUCTOR 1978: Marjorie Smelstor, Professor
University of Texas--San Antonio

PROJECT COORDINATOR: Richard Sims
Department of Curriculum and Instruction
University of Wisconsin--Madison

ADVISORY COMMITTEE

CHAIR: John Kean, Professor
Department of Curriculum and Instruction
University of Wisconsin--Madison

Steven Fortney
English Department Chairperson
Stoughton High School

Phillip Helgesen
District Administrator
Oregon Public Schools

Marvin Klein
English Supervisor
Wisconsin Department of
Public Instruction

William T. Lenehan
Professor
Department of English
University of Wisconsin--Madison

D. D. Mortimer
District Administrator
Columbus Public Schools

Walter S. Plaut
Professor
Department of Zoology
University of Wisconsin--Madison

Douglas Ritchie
Superintendent
Madison Metropolitan School Dist.

Joyce E. Steward
Professor
Department of English
University of Wisconsin--Madison

Carroll Theobald
English Department Chairperson
James Madison Memorial H. S.

EX OFFICIO

Lewis Bosworth
Associate Director
Undergraduate Orientation
University of Wisconsin--Madison

Blair Mathews
Assistant to Vice Chancellor
University of Wisconsin--Madison

James Stoltenberg
Director, Office of Clinical Experiences for Teachers
Executive Secretary, Wisconsin Improvement Program

TABLE OF CONTENTS

I. Introduction

A. Definition of Model
B. Philosophy

II. Models' Uses

A. Stimulate writing.
B. Develop standards for writing.
C. Show relationships among writer, subject, and audience.
D. Show main idea and supportive evidence.
F. Show how precise observation leads to clear concise wording.
G. Show how to draw conclusions and make judgments.

III. Models' Activities

A. Stimulate writing

45 sources of models are listed for all age groups and all disciplines.

B. Develop standards for writing

1. K - 3
2. 4 - 6
3. Intermediate
4. High School

This sequence is repeated for each of the remainder of the model uses.

IV. Writing Models for Content Areas Other than English

V. Overview of Research

VI. Resources

A. Sources for Activities
B. Sources for Bibliographies
C. Stories with Mathematical Concepts for the Very Young
D. Repeater Books for Reading and Writing

MODELS

Models are RECIPES for WRITING: they introduce ideas, patterns, and styles through specific examples.

Teaching writing through models is an old method, but one often misunderstood or not used to its full advantage. Professional writing selections have been presented to students as formulas for exact imitation. These samples often proved to be intimidating, rather than inspiring. Both the content and style seemed esoteric to students, far removed from their actual experience. Emphasis was on the product, not the process: the personal experience in which the student engages in order to create writing.

We see modeling as part of the total writing process: prewriting, writing, and rewriting. As a source of stimulation and a means of setting goals, models can be part of the prewriting or reflecting stage. As a means of applying standards, they can be part of the rewriting or editing stage.

Imitation is an important step in the learning process. Meaning is not transmitted through single words, but through word order. Language is not chaotic. Certainly we must help students develop a sense of language forms and literary techniques as a tool for improving their written communications. But if models are used prescriptively, only to attain exact imitation, their worth is limited.

It is as a source of stimulation--as a means of generating ideas, responses, reflection--that models serve their full function. Students do not write, or write badly, if they feel they have nothing to say. Models can be an effective channel to the past experiences of our students. They can be an impetus which causes students to search out their own ideas, organize them, and express them effectively in written language.

Models can:

1. -- stimulate interest for writing.

2. -- develop standards for writing.

3. -- show the relationship among writer, subject, and audience.

4. -- show main ideas and supportive evidence.

5. -- show idea order and connection.

6. -- show how precise observation leads to clear, concise wording.

7. -- show how to draw conclusions and make judgments.

HOW TO USE THE NEXT SECTION. . .

or

(The Method to our Madness!!!)

In an attempt to make this guide practical, we have taken each of the above model uses and provided both a detailed lesson of one activity and briefer descriptions of additional activities. Activities are provided from 4 age levels: K - 3, 4 - 6, Intermediate, and High School.

These divisions are by no means sacred. Feel free to take, adapt, and use any of the activities to meet your needs. In fact, model uses 1 and 2 are applicable to the remainder of the list and almost any activity. This is where you, the teacher, enter in. It is your imagination and extensions from these models that will make this approach work for you!

A. Models can stimulate writing.

(Sources and activities can be used on all grade levels)

SOURCES--

English Journal, 64 (October 1975), 51, 64, 65.

English Journal, 66 (April 1977), 59, 60, 65, 66, 67.

English Journal, 65 (September 1976), 51.

MANUALS-- Free "how-to" manuals on many subjects can serve as models for students to share their own area of expertise by writing their own mini-manuals of how to do things they think others might like to learn. Other sources are automobile, minibike, motorcycle, and snowmobile parts catalogs and repair manuals.

SOUVENIR AND MISCELLANEOUS PAMPHLETS-- Studerts can gather these from places they go and from things they do. After seeing the place for themselves, or enjoying the experience, they can write their own version of the situation or write a flyer for an activity that is planned for the future. The U.S. government printing office is an excellent source for inexpensive or free books and pamphlets on a variety of subjects. This is an opportunity to write letters of request.

MENUS AND PLACEMATS-- Students can collect these items from favorite and "un"favorite places to eat. They can design and write tantilizing descriptions for both. Compare how this slants the message they send.

WRITING FROM OBITUARIES-- When teaching poetry, try to include a few poems from Edgar Lee Master's Spoon River Anthology. Prior to beginning the study, collect obituaries from the out of town newspapers for several weeks. After studying the selections, distribute the newspaper obituaries as a model for students to create a Master's like poem.

EXPERIENCE PORTFOLIO-- Refer to page 51 of English Journal 1976. Students fill out interest, non interest and expertise in 120 areas ranging from dirt biking to animal training. They respond with answers keyed with letter that are as follows: A Haven't the faintest idea about this one, B Yeah, I could fill you in a little, C You're getting warm--I know quite a bit, D This is really down my alley, and E I'd like to know more about this area. This can be used many ways. Topics C and D can be great starters for personal experience writing and E can be one area of interest for further research.

SOAP OPERAS-- Spend two class period viewing taped soap operas, discuss the dramatic and literary traits observed. Divide into groups to write the title of a soap opera spoof, some examples are: "As the Nose Runs," "All My Boyfriends," "The Old and Tired," and "One Death to Die." From the titles, the groups develop plot summaries, including all the repetition, exaggeration, and tragedies of the modern "soaps." The class then presents their working ideas. The class picks the one to become a script and to produce as a videotape.

DOWN HOME COLLECTIONS-- Model the writing after the Foxfire approach. All material should come from interviewing the family members. Each student will learn of the richness he or she never realized was in his or her own family. Family games, remedies, stories and historical experiences can all find a place in this activity. For a sample of Foxfire's personality interview questions see page 27 of Aunt Arie and You.

ONE LINERS-- Keep a file box filled with cards that have one liners to act as story starters. For example, include a variety of "It was horrible when. . .", "I know you'll never believe this but. . .", "My new pet is really neat. Mom is still up on top of the refrigerator. It happened like this. . ."

NEWSPAPERS-- The daily paper can be a starting place for many activities:

- Front page headline--conflict
- Newspaper Stories--theme of story
- News Items--irony
- Headlines--puns ("Poultrymen Hatch Plans")
- Columnists--allusion
- Sports Stories--metaphors, similes
- Headlines--alliteration
- Advertisements--redundancy, euphemism, connotation
- Printing Goof--study mistakes (how does this affect the reader?)
- Sentence Elements
- Vocabulary Development
- Synonym Hunt--what other words are used in place of win or run?
- Constructing Leads--include important who? what? when? why? and how?

POETRY IMITATION-- For a more lengthy explanation see page 767 of the October Language Arts. From listening to the reading Ogden Nash's joyful nonsense, your students may begin imitating his verses. They enjoy creating new words, counting syllables, and finding colorful words.

The Jellyfish
Who want my jellyfish?
I'm not sellyfish.
--Ogden Nash

Spinach
Who wants my spinach?
I'll not finish.
--Steve Walters

COLOR AND TEXTURE-- Use filmstrip or read stories, "The Quarreling Colors" and "The Fighting Fabrics" both by Sonja Nikolay (C.S.S. Pub. Co., Lima, Ohio). Experiment with color mixing, and tactile awareness. The children then can create by telling, dictating or writing their own stories.

WANTED DEAD OR ALIVE-- Students can write wanted posters of public figures, celebrities, historical personalities or literary characters.

OLD AND USED THINGS CENTER-- Display worn tennis shoes, a few bubblegum cards, an empty pop bottle, an opened but empty addressed envelope, a barrette. Have the students incorporate an item or a few items (or all) into a story, mystery or description.

PRIVATE JOURNALS-- Students can keep a personal journal of story ideas, snatches of thoughts, words to songs, character sketch ideas, poems, graffitti and anything else that may serve as a stimulant for writing. In this reflective writing activity, the student serves as his or her own audience.

T.V. GUIDE-- This can be used in several ways. Students can read the section "Movies of the Week", select a movie, tell why they selected it and what kind of story do they expect it to be. They should then watch the movie. A short exploration of the movie plot as compared with the information listed in the guide and the expectation level the program reached should conclude the activity.

MYTH MAKING-- This model for writing is centered around giving a reason for something that occurs in the world around us. Each story answers a "why" or "how" such as, how the tiger got his stripes, or why the raccoon wears a mask or why does it thunder.

"TO TELL THE TRUTH" BOOK REPORT-- One student reads a book and two others act as imposters who pretend to have read it answer questions from classmates about the book. The real reader of the book must reply with truthful answers. Each class member writes a short opinion paper on the student he or she thinks is telling the truth. Examples from the question session as well as other clues must be used as supporting examples. The class then votes, after which the real reader stands up.

MAGAZINES-- A variety of magazines should be available as a means of stimulating writing. Advertisements, letters to the editor, personal advice columns, how to sections, recipes, short stories, puzzles crosswords and games, essays, editorials, reviews of movies, books and music, as well as the articles can serve as interesting models for student writing.

T.V. SCRIPTS, PLAYS, CARTOONS-- Models of dialogue and plot development are easily identifiable in this material. Students can finish scripts without an end or can lift characters but create new conflicts and plots.

DRIVER'S MANUALS-- There are few students who are not interested in learning how to drive. They can read and discuss these booklets and write essay answers to "What would you do when. . ." questions. They may even want to write their own questions (good for clarity and coherence in writing).

SNOWMOBILES AND BOAT OWNER'S GUIDE-- Students can discuss and write down fair criteria for being allowed to operate the vehicles.

MAPS-- Maps can stimulate writing of faraway places or places students have been. Descriptions of places, how to get to them and what to do while you are there are interesting writing activities.

COLLECTION OF JOKES-- It is fun to share jokes. Students can write down jokes that can be put into a class book (it might be a good idea to "hear" some of these jokes before public consumption!). Jokes are an effective study of story sequence and descriptive, economized language. The study of jokes can also lead to writings about prejudice and stereotyping.

TRAVEL BROCHURES-- Have students plan a trip, research the country or countries, plan expenses and excursions, and write for information.

PIN, BUTTONS, AND BUMPERSTICKERS-- Students enjoy collecting these things. By composing their own they can use concise word choices and vivid language. These efforts should be displayed.

ADVERTISEMENTS FOR RECORD, TAPE AND BOOK CLUBS-- Students can pretend to join, write up an order, compose a letter of complaint about a ficticious goof-up by the company, or a thank you letter for a mistaken undercharge or extra items not billed to the student.

GREETING CARDS-- Students collect greeting cards, group the cards into categories such as occasion, type of sender, type of receiver, type-face style, theme of card, etc. Challenge students to write their own based on what they discovered about greeting cards.

ADVERTISING CIRCULARS FOR CARS, MOTORCYCLES, SPORTING GOODS AND STORE SALES-- Students can choose an item they would like to purchase and list reasons why they have selected one product over others on the market.

POSTERS-- Posters are excellent starters for discussion and creative writing since many of them have sayings or poems that can become part of an essay or story. Posters come free in many magazines, including Teacher, Instructor, World and Learning.

RECORD JACKETS-- Students can create their own record jacket for an album they know. Short biographical sketches, advertising or promotional material, lyrics to the songs, dedications, etc. can be springboards into this writing activity.

INTEREST CENTERS-- For instance, a sports corner can be stocked with books, magazines, short stories, athletic programs, baseball, football, hockey cards, and newspaper accounts. Students can write charts of current team rankings, categorize players by team or batting average, put a scrapbook together, keep statistic charts, and write biographical sketches of players. Fan letters can also be sent.

CATALOG CENTER-- Sear's, Penny's, and coin, stamp, gun or other catalogs can be used for students to write their own description or advertisement for a picture.

A "KIDS DID IT" CORNER-- Students can bring in projects they made and display awards or accomplishments. A student with a blue ribbon from a horse show can write about the experience, or what a judge looks for, or how to train a blue ribbon horse. Such descriptions could be put in a special folder for other students to read.

LISTENING CENTER-- Sound effects serve as a real stimulation for writing stories as well as introducing onomatopoetic words (words like bang, crash, moo). Trying to capture a sound on paper is a good exercise.

STUDENT WRITTEN PAPERBACK CATALOGS-- Class members can write short attention grabbers or summaries to convince other people to read a book. These could be gathered into a collection of mini book reviews or added to book jacket blurbs.

"GRAMMAR" POEM-- Use
1 noun
2 adjectives
3 verbs
1 phrase
1 synonym

beach
sandy, bright
swim, dry, doze
with the crowd
seashore

English Journal

10-4 GOOD BUDDY-- With the CB popularity, your students have a whole language to explore and use. Begin with a review of jargon and let students use it to make their dialog live in their road stories.

CBR Jargon

1.	____10-4	A.	car's color
2.	____10-10	B.	negative
3.	____back	C.	over (returning to you)
4.	____back door	D.	using only legal power
5.	____barefoot	E.	let me interrupt
6.	____Big Daddy	F.	police radar (there are two terms for this)
7.	____breaker		
8.	____camera	G.	FCC (government agency that regulates CBers)
9.	____catch		
10.	____comeback	H.	talk to
11.	____copy	I.	truck, big rig
12.	____drop the hammer	J.	legal speed limit on U.S. highways
13.	____18-wheeler	K.	understand you (there are two terms for this)
14.	____feed the bears		
15.	____five-five (or double nickel)	L.	automobile
		M.	subcompact car
16.	____four-wheeler	N.	okay, affirmative
17.	____getting out	O.	pay a traffic fine
18.	____mercy sakes	P.	step on the gas
19.	____picture that	Q.	toll booth
20.	____piggy back	R.	substitute for strong cursing
21.	____read	S.	return call
22.	____roller skate	T.	highway patrol police
23.	____Smokey Bear	U.	loud and clear
24.	____Tijuana taxi	V.	being heard clearly, transmitting well
25.	____wall to wall	W.	last vehicle in convoy
26.	____wrapper	X.	clearly marked patrol car

"ACROSTIC" POEM/"NAME" POEM--

R ight in the heart of town
I learn the verb and noun
T ry lots of games and things
T alk of cabbages and kings
E ach day is really cool
R itter is my school
M y name is just a hint
A bout the inner me
R ich dreams within me glint
I 've magic worlds, you see,
S weet heroines to be.

P ut your cares aside
A nd join the world I hide
U ntil you share my pride
L ovely unicorns to ride.

END BOOK REPORT BLUES--

1. Make a peep box of the book's theme or a particular scene.
2. Make a collage of the book's theme.

3. Construct a wire mobile to illustrate your book.
4. Create a poster to advertise your book (librarians love these).
5. Draw a map showing where events in your book took place.
6. Write a short biography of the author of your book.
7. Design and make stand-up characters from your book.
8. Compose a poem about the plot of your book.
9. Prepare a newspaper using parts of your book as articles, headlines.
10. Design a new book jacket including a plot summary inside.
11. Write a letter to one of the characters.
12. Draw a mural showing scenes from your book.
13. With friends act out a scene from your book.
14. Write a new ending for your book.
15. Make new illustrations for parts of your book.
16. Draw each character and label with a short character sketch.
17. Write a play version of a chapter from your book.
18. Design a comic book version of your book.
19. Direct a puppet show showing scenes from your book.
20. Make a three dimensional scene about the book.

Students seem to go all out on creative book projects, and seem to forget how dull book reports had been.

NOVELS-- Before beginning a new novel, ask each student to examine only the front cover of the book. Each student is to write five sentences about what he supposes the plot of the novel to be. The students fold and seal their predictions. They may be sealed with sealing wax or merely by stapling. After the novel has been completed, open and read the predictions in class. The students decide which predictions were the most accurate and whether the predictions were better or worse than the actual novel.

DIAMOND POEM--

```
          1
        1   2
      1   2   3
        1   2
          1
```

```
      Saturday
    no  school
  play all day
   up     late
     great
```

ASSOCIATIONS-- These are good "switch on's" for the imagination. What color(s) do you see when you think of . . .?

January
June
your school
your best friend

Reverse the thinking--What do you think of when you hear. . .?

red
green
black and blue
lemon and lime

Associations also work with abstractions. . .as questions--
What is happy? love? hate?
How does blue feel? red?

as statements--
Freedom is. . .
not wearing shoes
eating with my fingers

A B C POEM--

AUNT BEAcomma
Dear Egbert Flew Great
Heights in Jasper, Kansas.
Love, Marion
(next October)
Paul,
Quickly Run So Tom's
Uncle Vic Won't X-ray You.
Zelda

B. Models can develop standards for writing.

Kindergarten--Grade 1

Sources: Talk About by Judith Pasamanick
Center for Media Development
Bank Street College of Education
Objectives: To show students can develop ideas from personal experience.
Activity: Use a well-known tune for model. Sing and/or write new words or even whole new song.
Example: Use "Jimmy Crack Corn" as model. Sing question such as, "What will you do at vacation time?" A child might answer, "I'm going to swim at the beach all day."

Grades 2 and 3

Objective: To help students recognize and use concise language.
Activity: Collect exceptionally well designed and written greeting cards for a chosen occasion. Discuss why the cards "work." Let children design and write their own and send them.

Elementary 4 - 6

Objective: To help children recognize processes needed in order to develop standards in writing comic strips (good dialogue, problem-solving situations).
Activity:
1. Project comic strips on opaque projector. Encourage class discussion pointing out a) how characters are developed, b) arrangement of dialogue, c) problem-solving situations.
2. Have children cut out the captions for each comic frame.
3. Have children make up their dialogue for each frame. Share some samples on the opaque projector.
4. Have children draw their own comic strip (any length) creating their own dialogue, characters and problem-solving situations.

Middle School

Objective: To help students develop criteria for evaluating their own effectiveness in process writing.
Activity:
1. Bring to class student papers or examples taken from scientific journals such as Elementary Science or National Geographic.
2. Show students the examples of process writing (like lab reports) and lead students through a discussion which focuses on How the writer answered the following questions:

I. Does the writer state the problem clearly?
   Can the reader see:
      what it is the writer hopes to discover?
      from what perspective the writer is attacking the problem?
      for what purpose the results will be used?

II. Are the steps in solving the problem logically presented?
   Is there an organizing pattern?
   Does this organization develop from the topic itself?
   Are all the steps included?

III. Are the writer's observations presented clearly and concisely?
   Are the observations related to and a result of the process used?
   Are they objective?
   Are they specific rather than general?

IV. Does the writer prove his conclusions by adequate and appropriate development?
   Do the conclusions flow from the preceeding observations?
   Are the conclusions easy to follow?
   Are the conclusions supported by suitable and adequate specifics?

V. Does the writer produce his paper with care so it was easy to read?
   Are sentences clear?
   Is spelling and punctuation carefully executed?

3. Have students write up their own lab reports or experiments. After they have completed the assignment, take some of their papers and review these standards as a means of judging their own effectiveness. (See the April 1978 English Journal, Vol. 67, No. 4, for additional exercises in developing standards for scientific writing.)

Additional Activities:

1. With students, or definitely for yourself as teacher, develop guides for evaluating other types of writing. Use student writing, your own writing, or any of the sources listed in Number 1 as models from which you can develop standards. For example, in developing guides for persuasive writing, use letters to the editor. You might come up with the following questions:
   1. Are you convinced? What of?
   2. Did the writer stay on track? Where did you have trouble (if you did) following the reasoning?

3. What Specifically in the paper convinced you? Point out places where the author could use more facts to support his argument. Can you suggest any better evidence than he gives?
4. Did the writer take into consideration the other side and refute it? If you can refute him, what special points would you put in answering him?
5. Did the writer do some things to interest you in his thinking? What?

High School

Activity: In an analysis of three reviews of a current film such as "Jaws II" or "Grease"--perhaps through overhead transparencies and ditto sheets--have the students distill the general differences of the three critiques. None of the reviews will be labeled as to source. Newspaper should be varied; suggested papers might be The Badger Herald, the Wisconsin State Journal, and The New York Times.

After the principles have been analyzed, the reviews examined for word choice, and the structures studied for superiority, have the students themselves write a critique of a film currently being shown, the best review going to the school newspaper staff for insertion in the issue of the paper.

Additional Activities:

1. Exercise: Determining standards for Standard English.

Directions: Assume that you are the personnel director in charge of hiring all employees for a large factory and that the following sentences were each written by different people applying for jobs. Assign to each statement the letter of the job you think the applicant qualifies for. Your decision means that the writer could be hired for that job and all jobs below it, but could not--because of his or her writing--hold any jobs above that level.

A. Communications director
B. Office worker
C. Salesperson
D. Factory supervisor
E. Factory worker
F. None of these

____ 1. It's been much too long since we last talked, and I'm really looking forward to your visit.
____ 2. He always be messing around, so I just stop the weakly allowance.
____ 3. Mr. Robbins who lives next door to us did not pain his house for fifteen years.
____ 4. Baxter didn't like nothing about Army life.

___ 5. I told the s.o.b. I'd kick his butt if he didn't let Sally alone.

___ 6. George say he in trouble over that report.

___ 7. Jerry Rutherford was a broad-faced, heavy-set Irish boy who was the bully of the block, his favorite pastime seemed to be terrorizing boys only half his size.

___ 8. Moses may have led the jews out of egypt, but it was Golda Meir who let the arabs know that isreal would never be conquered again.

___ 9. I walk to school every day that first year at Barnsely.

___ 10. I have never known anyone who could play chess with Mr. Dodds without losing patience.

___ 11. He was studing hard to learn the issues because he wanted to be elected the class canidate.

___ 12. He was trying to give me a snow job, but I wasn't about to be sucked in.

___ 13. She left the party before anybody. Because she had to be home before midnight.

___ 14. According to Belsham, one outstanding trait of the selfless person is the willingness to fight for a just cause a cause in which he or she stands to gain little and lose much.

___ 15. A list of students whose health records indicate that such noted information should be brought to the attention of the college instructors will be kept in the office of Mr. Jones and Mr. Smith.

___ 16. I gave him $30 & he only gave me back $5.

___ 17. He said he didn't see nobody around the store last night.

___ 18. I am desirous of meeting her, and when I do, I shall tell her how much we enjoy her music.

___ 19. I got so mad that I told her to bug off!

___ 20. It should not, I think, be too much of a strain on your resources (although I know that we are all under the burden of a tight budget) to furnish the required materials so that the project deadline can be met, thus forestalling other contractual penalties.

___ 21. Although Bill was the youngest member there. He didn't even offer to go to the store for her.

___ 22. The latter half of the nineteenth century saw an enormous effort directed toward adjusting, after Darwin's The Origin of the Species, to changed notions of humanity's relation to the rest of God's living creatures and hence to changed notions of the nature of humanity.

Students should be asked to find reasons why they made decisions they did. This discussion can help a class elicit standards for acceptable writing.

2. As often as possible, students should be actively involved in setting the standards which will be used to evaluate their work. "Rules" imposed from without are seldom of lasting importance to the students. They must see the establishment of standards as part of the total writing process.

3. Grammar, usage, and punctuation rules should be "deduced" from comparisons and contrasts of the students' work--with professional examples from current publications, if necessary.
4. Vocabulary building should be done within the context of students' readings and writings. When one of your students uses a word well which may be new to the rest of the class, never let it go! Ask others to infer the meaning from the context in which it's used. Examine the "clues" which lead to a correct "guess".
5. When analyzing usage, work with models of written dialect, transcribed spoken speech. Why is this effective dialogue for a play or short story? How would it be translated into "standard English"?
6. In the long run, usage habits are learned aurally, through hearing. Have students read and repeat aloud; get them used to the sounds of their own voices speaking standard English.
7. To demonstrate that writing is a process, use the overhead to show models of your own writing and that of professional writers IN PROCESS: heavily crossed out, marked up, rewritten.
8. The way to establish standards for good poetry is to start by analyzing good poems. The following poem was brought to the Wisconsin Writing Project by Gladys Veidemanis from Oshkosh High School.

EVERY GOOD BOY DOES FINE
By David Wagoner

I practiced my cornet in a cold garage
Where I could blast it till the oil in drums
Boomed back; tossed free-throws till I couldn't move my thumbs;
Sprinted through tires, tackling a headless dummy.

In my first contest, playing a wobbly solo,
I blew up in a coda, alone on stage,
And twisting like my hand-tied necktie saw the judge
Letting my silence dwindle down his scale.

At my first basketball game, gangling away from home
A hundred miles by bus to a dressing room,
Under the showering voice of the coach, I stood in a towel,
Having forgotten shoes, socks, uniform.

In my first football game, the first play under the lights
I intercepted a pass. For seventy yards I ran
Through music and squeals, surging, lifting my cleats,
Only to be brought down by the safety man.

I took my second chances with less care, but in dreams
I saw the bald judge slumped in the front row,
The coach and the team at the doorway, the safety man
Galloping loud at my heels. They watch me now.

You who have always horned your way through passages,
Sat safe on bench while some came naked to court,
Slipped out of arms to win in the long run,
Consider this poem a failure, sprawling flat on a page.

Sample questions which lead students to investigate the structure of this poem:

Do you like the guy who's speaking this poem? Why or why not?
Why has the author chosen the title he has?
What are the images presented in each stanza?
Is there a repeated pattern in the images? How do the stanzas relate to each other?
Is there a connection between musical scales and the way we "rank" people in schools and on the job?

In addition to illustrating structure, this poem can be used to trigger a writing assignment for the students. Have they felt failure? jealousy? Are there sayings, like the title, they've been taught which really aren't true?

C. Models can show relationships among writer, audience, and subject.

Kindergarten - Grade 1

Objectives: To show that students speak differently to different people.

Activity: Have children dictate/write letters to their moms for Mother's Day and to their bus drivers for National Bus Driver's Week (same month). Discuss differences in language.

Grades 2 and 3

Activity: Have children make blank autograph books and let classmates write messages in them.

Elementary 4 - 6

Source: Educational Insights, Inc, 1974

Objective: To help children understand how each of us interprets the same event differently (audience, subject, writer).

Activity:
1. Have a class discussion pointing out to children how each of us may interpret the same event in a different way.
2. Have children pretend that they are at a football game. Have them create an unusual event happening during a play--umpire trips runner.
3. Have children select one of the following characters and write a description of what happened from the view-point of that character:
   a) Umpire
   b) Spectator from visiting town
   c) Mother of one of the players
   d) "Goodies" salesman
   e) Announcer
   f) Quarterback
4. Share and discuss with class.

Middle School Activity

Source: Imogene Forte, Marjorie Frank, Joy MacKenzie, Kid's Stuff Reading & Language Arts Experiences Intermediate-Junior High, Incentive Publications (1973) Nashville, Tennesse, pg. 301

Objective: To have students identify the characteristics and interests of an audience and to develop a type of literature that appeals to that audience.

Activity:

1. Bring to class several repeater books like: A Flower Pot Is Not A Hat by Martha Moffett, or Goodnight Moon by Maragret Wise Brown (For listing of repeater books, see bibliography).
2. Discuss the characteristics of repeater books:
   a. colorful cover
   b. large print
   c. large attractive illustrations
   d. captivating title
   e. simple words and sentences which repeat certain words or phrases.
3. Inform students that they will be creating a small library of repeater books for 2nd or 3rd grade students. Explain the necessity of knowing your readers' likes and interests. Develop an interview questionnaire to be used with the audience.
4. If possible, make arrangements for students to interview the 2nd and 3rd graders in person. If this isn't possible, have 2nd and 3rd grade teachers conduct group interviews.
5. From results of the interviews, have students compose story ideas using a story board format.
6. Have students prepare books using sample procedure and present books to 2nd and 3rd graders.

Additional Activities:

1. Have students read an account of a historical event. Discuss the event, helping the students perceive the characters involved. Have students write a script which dramatizes the event. Focus student attention on the differences and adjustments for audience that must be made between writing for a history book and writing for a live audience. Students can then act out their dramatization for other class members.
2. Bring to class several examples of letters to the editor. Have students identify the authors' reasons for writing. Is the author addressing John Q. Public? Or is his audience more limited? How can you tell? Students can compose their own letters to the editor of their school or town newspaper.
3. Collect and show students advertisements from various media. Have students identify to whom the ad is aimed. What language in the ad led them to that conclusion? What technique does the advertiser use to reach that audience? Have students prepare ads for community stores. Students will need to analyze audience, and product to determine what technique to use to sell their product.

High School Activity

Sources: Understanding Children's Writing, Burgess, Carol, et. al., Baltimore: Penguin Books, 1973.

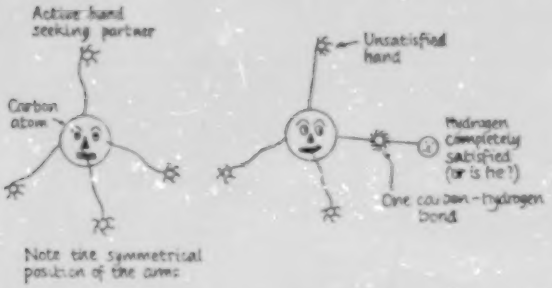
"Science Writing in the English Classroom", Maxwell, Rhoda and Judy, Stephen, English Journal, April, 1978.

Objectives: To encourage students to produce writing which is not simply the result of memorization and regurgitation, but

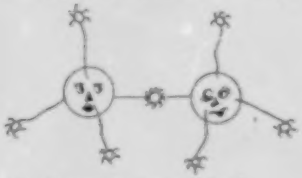
1) is interesting to a student audience
2) is informative for a student audience
3) is reflective of the student author's understanding of the cause and effect relationships in his material.

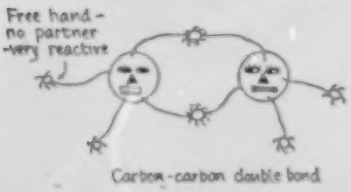
Activity: Atoms: The Chemical Bond: The Plastic Washing-Up Bowl Dedicated to the Dedicated Non-Scientist

Take a lump of coal, almost pure carbon. Take a knife. Divide the coal in two. Take one of the pieces. Halve that again. Continue the process. Eventually you will have to give up, either because you have decided that this game is too messy, or if you have a deeper interest in science and you are prepared to ignore the state of your hands, because the piece of coal is by now far too small to handle. In fact it is theoretically possible to proceed in this dissection process many thousand times more until the minutest particle which is physically and chemically identifiable as carbon remains. This is a carbon atom. Don't cut any further, else you'll split the atom and that isn't a good idea if you want to make a plastic washing-up bowl is it? A carbon atom is so small that millions of them are required for the full stop at the end of a printed sentence. All carbon atoms are exactly the same. It is absolutely impossible to distinguish between any two--they have the same mass (or weight), behave in exactly the same way and are therefore rather predictable, which is just as well if we want to start with carbon and finish with a plastic washing-up bowl, as it is useful to be able to apply the same process every day. One of the curious things about carbon atoms and about most other atoms come to that, is that they appear to behave as though they possess arms, four in the case of carbon, each terminating in an eager hand, ready to grab at some stray hand belonging to another atom, in order to satisfy their perpetual lust for security. Carbon is not only willing to hold hands with members of its own species, i.e. other carbon atoms, but also associates quite readily with members of different species e.g. hydrogen atoms (which unfortunately for them have only one hand restricting them to monogamy).


Active hand seeking partner
Carbon atom
Unsatisfied hand
Hydrogen completely satisfied (or is he?)
One carbon-hydrogen bond
Note the symmetrical position of the arms

What is more, if there are relatively few atoms available, one pair can take mutual comfort in holding hands twice, or even three times to give a double or triple bond respectively. Given the choice, though, the carbon atoms would prefer to hold hands with four different, or separate atoms, rather than waste three hands on the same fella (well, it's only natural, isn't it?).



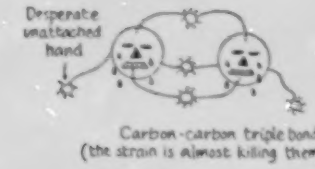


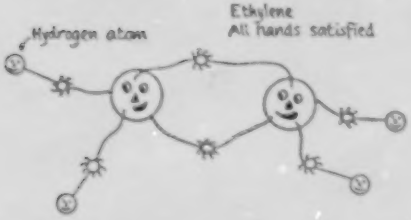
A lump of coal contains millions of colonies of carbon atoms, haphazardly arranged to form a black solid.

'But what has this to do with plastics?' you may be asking yourself. Well, now that you have been introduced to the concept of chemical bonds between atoms, the rest will be very simple to grasp.

When manufacturing plastic, the raw material is ethylene, which is a compound of carbon and hydrogen (.ie. carbon which has already found some hydrogen 'mates' in addition to one of its own kind). Ethylene is a gas consisting of identical molecules, or of groups of atoms joined together by bonds.

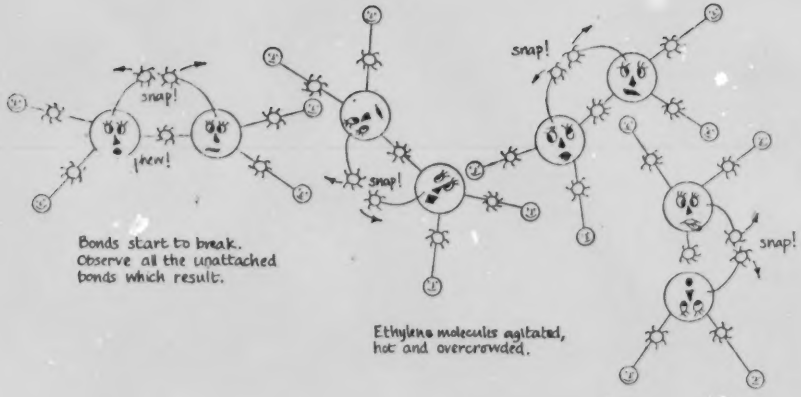
Each ethylene molecule consists of two carbon atoms and four hydrogen atoms. It also contains a double bond.





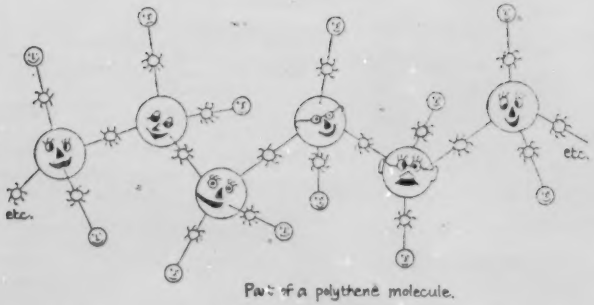
All hands are well occupied with a companion so the molecule is a stable entity in this respect. But the two carbon atoms are under a small amount of strain due to the double bond. Having to bend their somewhat stiff arms around like this is really quite painful when they were made to point in a slightly different direction. The plastic manufacturer knows that if he treats the ethylene in a certain way he can break these double bonds and get one pair of hands to grab at a more comfortable situated appendage. So what he does is to crowd many ethylene molecules into a small space (i.e. he increases the pressure) with a dash of oxygen just to get things going. He then heats the gas to 200 degrees Centigrade and in the heat of the excitement, with the ethylene molecules wildly agitated, one pair of hands just have to let go--the strain is so great.

Well, as I explained before, carbon atoms are much happier to commit tetragamy than trigamy, as in the case of ethylene, therefore pairs of hands from different ethylene molecules link up readily; one hand grasps another molecule; that molecule's free hand then grabs another and so on, forming a huge chain of linked ethylene molecules. The resulting snake-like giant is called polyethylene, or POLYTHENE.



Bonds start to break.
Observe all the unattached
bonds which result.

Ethylene molecules agitated,
hot and overcrowded.



Part of a polythene molecule.

The molecule is too big to form part of a gas, in which the molecules must be light enough to fly around at great speed. What is more, these long winding molecules become entangled in one another to form a pliable solid PLASTIC. This then is your washing-up bowl material. Polythene is a thermoplastic, i.e. by heating it not too strongly it softens and can be moulded into the required shape.

There are many other types of plastic, but polythene is the easiest to understand.

Maryla aged 17

An organic compound $C_5H_8O_3$ turns blue litmus red and liberates carbon dioxide from sodium carbonate. With ethyl alcohol and hydrogen chloride it forms a neutral substance $C_7H_{12}O_3$. It reacts with hydroxyl amine to give a compound $C_5H_9NO_3$ and with phenyl hydrazine to give $C_{11}H_{14}N_2O_2$. It gives the iodoform reaction with iodine and caustic soda. It is not affected by Fehling's solution or ammoniacal silver nitrate, but it is broken down by stronger oxidising agents. e. g. Nitric acid in two ways so that the products are partly acetic acid and maloric acid (a dibasic acid $C_3H_4O_4$) and partly carbon dioxide and succinic acid (A dibasic acid $C_4H_6O_4$). How many of the above reactions can you explain? Can you deduce the structure for the compound $C_5H_8O_3$?

Possible questions for analysis and stimulation:

1. Which explanation did you enjoy most? Why?
2. From which explanation did you learn most? Why?
3. What is the connection between interest and learning?

4. For what audience might the second sample be more interesting and informative?
5. How do the authors get the attention of their readers?
6. Can you list the main ideas in each sample? Why or why not?
7. Can you state in a single sentence the overall main idea of each sample?
8. Do the illustrations or charts help the reader? Why?
9. Would the first sample be understood by an audience of fifth graders? Which words might you have to change for them?
10. Can you think of a chemical process you could explain to other high school students who have had no chemistry?

Additional Activities:

Bring in topics to stimulate student interest--ants, computers, internal combustion engine, tornados, diamonds, sharks--; have students "brainstorm" to add to this list; bring in additional models of scientific reports which catch student interest and are not written in "encyclopedia" language; have them choose a topic to research and share with their classmates or perhaps a younger audience; help them generate questions they would like answered about their topic, questions which can serve as a guide for their research; provide library research time and "in class" writing time; encourage them to illustrate their reports; encourage them to "try out" their writing in small groups and incorporate suggestions for revision.

Have students prepare "How-to" booklets on processes on which they are already "experts" positions in gymnastics, score keeping in bowling, the use of a compass in sailing. Emphasize defining an audience first and using appropriate attention getting devices, language, and illustrations for that audience.

D. Models can show main idea and supporting evidence.

Kindergarten - Grade 1

Objective: To find single most important idea and words which tell us more about that idea.
Activity: Have children paint/model/build a creation and dictate or write paragraph about it.

Discuss main idea and subordinate ideas.

Grades 2 and 3

Activity: Write a "whopper" paragraph. Pick out main idea and supporting evidence.

Elementary 4 - 6

Objective: To help child learn how to develop logical sequence in a paragraph.
Activity: Select several paragraphs from books children have been reading. Write each sentence of each paragraph on separate pieces of tagboard. Place each paragraph into a separate packet. Children must read the sentences and place them in logical sequence.

Additional Activities:

1. Make this activity into a game. Provide a kitchen timer or egg timer. Two or three children may play at a time. Game rules:
   a) each player chooses a packet
   b) set timer for 1 minute or less
   c) each player tries to place the sentences in logical sequence before timer rings.
   d) player who succeeds before the timer rings wins.

Middle School Activity:

Source: Richard L. Smith, "Tired of Reading Disorganized Themes? For quick relief try T.V. COMMERCIALS", The Clearinghouse, Vol. 47, Dec. 1972, p. 223.

Objective: To introduce a general theme outline-- Introduction, Body and Conclusion by using t.v. commercials as a model.
Activity:
1. Bring to class several videotaped t.v. commercials.
2. Raise the following issues about introductions with your students:

INTRODUCTION

The introduction to a theme or commercial has two functions: first, to get the exposition or narrative off on the right track, and second, to arouse interest.

Both of these problems challenge the TV copywriter. If the writer jumps right into his main ideas, i.e., "I'd like to talk to you about hemorrhoids," he runs the risk of losing his audience. If, on the other hand, the writer begins with an idea of maximum interest, he often must make a difficult and time-consuming transition to the product.

The way writers solve this problem, and make interesting what is often an inherently dull product, is by means of a device that we shall call a "grabber."

The grabber is any device which seizes and holds the attention of the viewer. The grabber may be a question, the first half of a joke, or an arresting visual image. In addition to being interesting, the grabber must satisfy three conditions:

(1) The ideas of the grabber must be sufficiently close to the main theme of the body of the commercial so that a transition may be smoothly and quickly effected.
(2) Ideally, the grabber should hold the viewers' attention throughout the commercial. The copywriter who writes an interesting introduction to 50 seconds of dull copy makes the same mistake as a teacher who arouses student interest at the beginning of a lesson only to let it flag once the lesson is underway. Motivation must be continuous to be effective.
(3) Finally, the grabber must be capable of being "paid off." This requirement is discussed in detail under Conclusion.

The problem of the grabber is essentially the same as the problem of an introductory sentence of a theme, both involve direction and interest.

3. Have your students attempt all or some of the following exercises to improve their introductions:

The following exercises might help to introduce students to the grabber/introduction.

(1) To introduce the idea of a grabber, take a number of body copies from printed advertisements and ask the students to write headlines for them. Then compare the students' efforts with the original and discuss.
(2) Give the students the attributes of a product, either real or imaginary, and ask them to invent a television grabber to introduce it.

(3) Give the students a number of headlines and body copies, i.e., the text of the advertisements, and ask them to match each headline with the appropriate body copy. One way to do this is to Xerox copies of old Volkswagen advertisements from Time or The New Yorker and cut them up.

4. After students have completed these exercises, lead them into a discussion of the body of a theme through the following considerations:

BODY

That part of the TV commercial which is analagous to the body of an expository theme is the demonstration, or demo. The demo contains the selling message; it presents the product and its advantages and advances the arguments which presumably lead the customer to purchase the product or service.

The demo of a print advertisement may serve as an example of a logical, graphic, and well organized exposition. A TV commercial may do this and, in addition, provide an example of a story written on two levels, one logical and one emotional.

The logical part of the demo is usually carried through the audio. For example, in a 1965 Ford car TV commercial (90 seconds color film) entitled Ford Sculler, the audio lists the advantages of the product: beauty, novelty, quietness, performance, and economy.

The emotional part of the demo is usually carried primarily through the video. In the case of Ford Sculler, we have the story of a sculler who goes out for his morning practice accompanied by his girlfriend/wife and a Ford. In addition to providing a measure of interest to what would otherwise be a dull montage of car photographs, the visual story encourages the viewer to infer a relationship between the car and the racing shell. The shell is quiet, smooth, and functionally beautiful as the sculler drives it powerfully through the water. The intercutting between the shell and the car is designed to suggest by association.

5. Have students try the following exercises:

Writing two complementary stories in the manner of Ford Sculler is a common practice in television commercials. It is not difficult and may serve as an interesting exercise for advanced students.

6. Lead students in a discussion of conclusions:

CONCLUSION

The conclusion of the commercial is the "payoff." The nature of the payoff is determined by the grabber. For example, if the grabber sets up a conflict, the payoff must resolve it. If the grabber takes one form of a humorous situation, the payoff must provide the punchline. A simple way to conceive of the relationship between grabber, demo, and payoff, is to imagine a shelf of books held up by two bookends. The bookends don't contain any information themselves, but serve to border and delimit the information presented in the books. They complement and mirror one another. So it is with the grabber and the payoff. A good commercial contains two paired ideas. The first is for a situation, conflict, device, or whatever, and the second is for its resolution.

The writing of a strong conclusion is not easy. Many students are content to stop writing shortly after they run out of supporting arguments for their main idea. The force of their argument is thus diluted and their exposition dies with a whimper.

The secret of a strong conclusion is advance preparation. Before he begins writing, the student should have his conclusion well in mind. Thus, the body of his exposition will have some direction. In teaching the conclusion/payoff, it should be stressed that a mere summary is a poor substitute for a strong original idea.

7. Have the students try these exercises:

The following exercises might serve to introduce students to the conclusion/payoff.

(1) Have students match premises and conclusions using two-line jokes from an old joke book. "Moron" jokes are good in this respect.
(2) Have students return to some of the grabbers and bodies they have previously written and try to make them pay off in a consistent yet original way.
(3) Have students try their hand at writing two-line jokes. Writing even a mediocre joke is extraordinarily difficult and will tax the ingenuity of the most creative student.

8. Finally, give students an assignment which incorporates all three elements of a theme. A possible assignment might be: How would life be different without television?

Additional Activites:

1. Prepare a pack of cards which contain famous quotations such as "Music is the only language in which you cannot say a mean or sarcastic thing." (John Erskine).

Have students develop these quotations into themes or expository essays.

2. Have students prepare a Foxfire type booklet in which the coordinating theme of the booklet is an introduction to my home. The booklet could serve as a guide to an outsider coming into the home on family "rules" or expectations, procedures, typical activities, divisions of labor, character sketches of family members, and any other addition that would develop the theme proposed.

High School Activities

Sources: Poetker, Joel S., "Practical Suggestions for Improving and Using Essay Questions," The High School Journal, October, 1977.
Petrini, Glenda C., "Teach Johnny How to Write for Social Studies Essay Tests," The Clearinghouse May, 1976.

Objectives: To teach students to carefully analyze essay questions and write clear, relevant essay answers. (Activities 1 and 2) To teach students to use their own experiences to support their main ideas. (Activities 3 and 4)

The first two activities, although specified for social studies courses, are organized on principles adapted to all disciplines. Writing is seldom an end in itself; it is a tool to convey understanding. Each teacher must teach his students to use that tool in ways especially suited to his content area.

Activities:

1. There are 5 basic reading patterns: cause-effect, compare-contrast, chronology, main idea-detail, and enumeration. These patterns dictate the necessary forms for writing simple essay answers.

CAUSE-EFFECT

I. Cause-Effect Pattern: Students who have been taught to recognize cause-effect in reading materials know that some facts tell why something happened. These facts tell the cause of an event. Other facts tell what happened as a result, or the effect of the cause.

II. Clue words: Students know that certain words are commonly used in the cause-effect reading. These same words can be used in writing the pattern:

III. Students are taught to analyze the words commonly used in social studies exposition questions.

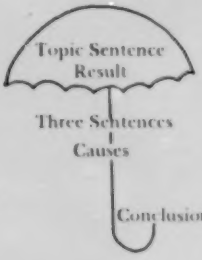
Example: "For what reasons did the era of open-range cattle raising come to an end in the latter part of the 1880's?"

Analysis:

"For what reasons. . ." More than one cause is asked for.

". . .era of open-range cattle raising come to an end. . ."	This is the result of effect.

IV. Umbrella Form pattern for Cause-Effect with one result and several causes.



The question giving the result is restated as the topic sentence.

There must be at least three causes.

The conclusion can be a summary statement, an inference, a punch line, or the topic sentence restated.

V. Sample answer

A. The Topic Sentence:	A. The era of open-range ranching ended in the latter part of the 1880's for several reasons.
B. Three causes:	B. First of all, the area of the Great Plains had become over-stocked and there was not enough grass to feed the cattle. (2) Ranchers found that disease spread easily on the plains from animal to animal and they could not care for their cattle properly. (3) Finally, breeding to improve the cattle was impossible with open-range conditions.
C. Conclusion	C. The day of the range-riding cowboy, romantic and adventurous, was over.

VI. Writing and editing: When appropriate, students can write a rough draft, check it for errors, and then trade papers with a classmate for a second check. Check the rough draft for a third review and then have the students write a final ink copy. If there are more than three errors, students might rewrite the paper.

Each of the five patterns has certain peculiarities; for instance, there are different clue words and phrases for each. Students should be taught to use transition words and phrases for the compare-contrast pattern. Parallelism should be stressed to achieve balance and order. By insisting that students give at least three proofs in a paragraph, they learn to avoid extreme brevity in expository writing. Individual student need is met with exercises to teach the topic sentence, recognition of patterns, analysis of typical essay questions, etc. Individual progress can be charted on a special check sheet that listed the various skills involved.

Additional Activities:

1. Prepare Students to Take Essay Tests

What should you do to prepare your students to write good essay answers? First, give each student a handout on answering essay questions and discuss it with them. The handout should be divided into three main sections:

A. Interpreting the Question
B. Answering the Quesion
C. Writing the Answer

Interpreting the Question. The students should be told to read the question carefully and to analyze its key words. At this point it would be a good idea to include explanations of what is meant by words such as explain, discuss, state, etc.

Explain--this means to make clear. The reader assumes nothing, and you must convince him by means of what you write that you understand the subject.

Discuss--This means to present both pro and con arguments. You should mention the various groups or individuals supporting each side of the argument and their reasons for that support. You should present all of the evidence pertinent to both sides of the argument.

State--This means to present the information called for as briefly and accurately as you can.

Describe--This means to narrate or to give an account of an episode.

Contrast--This means to show the differences only and to ignore telling the similarities.

Compare--This means to show similarities only and to ignore telling the differences.

Illustrate--This means to give examples. For example: Give two illustrations of adverse effects on the United States created by Great Britain's entry into the Common Market.

Also, students should be taught to answer questions logically, and one of the best ways to do this is to teach students to prepare a brief outline of their prospective answers.

Answering the Question. Students should be made aware of the functions of the three parts of any good essay answer, introduction, main body and conclusion. The topic sentence of the

introductory paragraph should be a statement of the writer's position. This should be followed by an indication of the major points to be covered. The main body should consist of the substantive arguments and details of evidence. The substance of the main body obviously should be related to the question and should be as accurate and complete as possible. The conclusion should summarize or re-emphasize the major point of the essay answer. The summary ties together all that has been written, and it is too important to be left out due to the pressure of time resulting from poor planning.

Students should be reminded that essay questions are not invitations to make general statements without supporting evidence. General statements must be supported with facts that are relevant, adequate, and correct. Also, events should be located in time and place. The more exact the time and place the better. If books, articles, speeches and the such are mentioned, then also mention the author, when and why he wrote the article, and what he said and what the value was of what he said. The point is to get the student to recognize that his job is to pack into his answer all of the pertinent information that he possibly can. To do this he will have to allot his time carefully and master the art of saying much that is significant in a few words.

Writing the Answer. This section of the handout should make the student aware that he is required to write clearly and according to the conventions of good grammar. He should strive for a smooth flow of ideas, adequate vocabulary, accurate use of words, correct paragraphing, correct sentence structure and correct spelling.

Practice. After your students understand the directions and suggestions of the handout about writing an essay, give them a practice run in writing an answer to an essay question. The most beneficial portion of this activity comes after the students have written their first essay. A good essay question does not have one right answer, but there is a proper way to write a correct answer. To help your students realize this have them as a class reach consensus as to what would be an outline of a good answer to the question. To accomplish this initiate class interaction with the following kinds of questions:

"Bob, what is the purpose of an introduction to an essay?"
"Ann, do you agree with Bob?"
"Carol, what about you?"
"Everybody agree with Bob, Ann, and Carol?"
"Okay if we were going to make an outline of an answer for this essay question, what should we put on the blackboard as a good outline statement for the introduction of the essay?"
"Ed, what would you say? Use what you wrote in your essay."
"Mike, would you change Ed's statement?"
"George, who do you agree with Mike or Ed?"

"Everybody agree with Mike and George? Any other changes? You all think this is a good introductory statement, and you're willing to stick with it?"

By drawing students into a class discussion in this manner, they usually respond eagerly and go on to develop an entire outline of an essay answer. By being active participants in the process of developing the final outline, they get a feel for what they need to do in planning to write their individual essays.

After studying the handout on essay writing and participating in a practice writing session and review, students may still need some help to become accomplished essay writers. Usually the two skills students most need help in improving are those of skillfully recognizing and accumulating the necessary information from various sources, and once they have gathered the information, of skillfully organizing the information in a manner that best meets the requirements of the essay question.

To help students become more skillful at recognizing and accumulating information give them plenty of practice. Confront them with readings, cartoons, graphs, charts, records, films, etc., and have them translate, interpret, extrapolate, analyze and evaluate these sources. Engage them in exercises such as reading two articles each advocating a different solution to a common problem and then consulting graphs, charts, tables, and maps to gather data so as to make a judgment about which reading seems to propose the most feasible solution to the problem.

To help students become more skilled in organizing the information they have accumulated impose some artificial but useful writing conditions. Give them an essay but tell them that their answer must be in outline form only and that they can use only the amount of paper you give them. Do not impose a time limit. The goal is to get your students to achieve tight, logical organization. Thus, to require an outline and limited paper are useful conditions, but to impose a condition of limited time adds pressure that interferes with the student's reflections. Tightly organized, thoughtful answers to good essay questions require time.

It takes time to prepare students to write good essay answers. However, the results will be rewarding if you are willing to prepare and discuss a handout on essay writing, to give students a chance to write some practice answers, to review the answers as a class, and to give students ample practice in developing the skills necessary for good essay writing. Students can write good essays, but they need help in developing their skill to do so.

2. Assign a writing based on a literary model which contains the necessary material for a student to formulate and support a thesis. Make this assignment more than an exercise in literary criticism. It should

rather lead the student to investigate problems of humanity and to realize, subsequently, the relationship of the material in the literary model to his own "human condition".

Example questions: How does the term "isolation" apply to the main character in this story? How does the main character use fantasy as a means of solving his problems? Compare the way this character expresses anger with ways other children express anger. Why are the children in this story disturbed by the presence of a handicapped classmate?

Encourage the student to make associations, to use parallels or contrasts from his own experience to support the thesis he has formulated from the model.

3. Assign a writing after reading a literary model in which you encourage the student to verbalize his emotional response to the model and investigate "why" he responded that way. Has he had a similar personal experience? Does the father in the story remind him of his father? Does the story remind him of something else he's seen or read? A written response to a literary model can be more than an understanding of technique. It can be a means to reflection and personal growth for the student.

E. Models can show idea, order and connection.

Kindergarten - grade 1

Objective: To show students that order is necessary for story to make sense.

Activity: Read fairy tale. Dramatize it. Discuss what happens when you get story out of sequence.

Arrange pictures of story in sequence. Tell/dictate/write about them. Discuss stories. Do they make sense?

Grades 2 and 3

Activities: Put well used objects on table (such as orange peel, worn toothbrush and old tennis shoe). Child chooses object and tells/dictates/writes sequential story about what happened to it. Analyze stories for "time" words.

Variation: for content areas such as social studies, put out objects such as moccasin, arrowhead and jerky (dried meat).

Elementary 4 - 6

Objective: To help children write appropriate endings to stories.

Activity: Select a story to read aloud. Explain to children that you will read a story and suddenly stop. Children will have several minutes to review the story in their minds. When you ring bell, children are to write their own appropriate ending for the story. After the activity is complete, share the variety of story endings with the class and discuss logical elements in each.

Additional Activity: Select a story to read aloud. This time read the ending first. Children must write an appropriate beginning.

Middle School Activity

Objective: To demonstrate need for sequencing of ideas and build student abilities in handling this need in their writing.

Activity:
1. Assemble in front of students all the ingredients to prepare a peanut butter and jelly sandwich.
2. Tell students that you are going to assemble a sandwich from the directions that they give you. Respond to the directions exactly as they give them. If they say, "Take a piece of bread.", claw at the bag until they tell you

to untie the wrapper, open the wrapper, insert your arm, place your thumb and index finger on the bread slice, and gently remove it by withdrawing your arm from the wrapper. Proceed until the sandwich is complete.

3. Then show students various game instructions and directions for assembling items. Have students write their own versions of how to play a particular game or how to assemble an item.
4. Have students use actual games and items to test their own effectiveness in sequencing.

Additional Activities:

1. Starting on one side of the room, have the first student compose two sentence as a story beginning. The student will give the person next to him/herself only the last three words of the last sentence. That person takes those three words and tries to maintain the thread of the story by composing two more sentences. This person passes his last three words of his last sentence to the next person and the process is continued until every person has had the opportunity to compose two sentences. The teacher collects the sentences and arranges them in the order in which they were written. Using this as a model, the teacher leads the class into a discussion of the importance of plot development and introduces the elements of plot development. Students can then develop their own stories.
2. Read some commonly known legends to the class such as How the Leopard Got His Spots. Have the students write their own legends.
3. Have students bring to class pictures of themselves at various ages. Have them arrange the pictures into some kind of sequence and write an autobiographical sketch which can accompany their pictures.

High School

Activity: Cut up a number of newspaper articles into small pieces and mix up, each article being kept in its own box. A group of students will work on each article, trying to figure out the correct order in a timed contest. (A sample exercise is reproduced after this activity.)

After each article's order has been figured out, the group will discuss some of the clues they discovered on their way to the solution. Theme sentence, transitions, evidence order, list of steps in directions, etc.

Then have each student write some kind of a process paper, the student behind him checking the paper over and discussing whether the principles are being followed closely enough and whether the steps are written clearly enough.

Suggestions to write on might be:

1) How to memorize a set of medical (or other technical) terms
2) How to be elected to student government
3) How to watch a soccer game
4) How to put on makeup professionally
5) How to tune an engine correctly
6) How to put shelving onto a wall professionally

Exercises: Jumbled Model for Structure

Example--Jumbled Sentences: Finding Paragraph Structure

Group size: This exercise can be used in either a large-group or small-group setting.
Time required: Approximately one hour.
Materials: Copies of paragraphs which have been "jumbled" in sentence order. (Samples are included at the end of this strategy.)

Goals

A. To show students their tacit understanding of paragraph structure and development.
B. To encourage attention to and systematic analysis of rhetorical structure.
C. To encourage student participation in class.

Process

A. The instructor explains the goals of the activity and distributes copies of the exercise to all students.
B. The instructor explains that the sentences in each paragraph have been jumbled and the students are to place the sentences in their correct order. (To save time, students can merely list the correct sequence by number, rather than writing out the sentences.)
C. The instructor asks students to write down "clues" which they used to put the sentences in order. How did they choose the lead sentences, and how did they know which sentence followed the first one?
D. Students could work on these paragraphs individually or in small groups. The small-group structure works best with this exercise since the paragraphs stimulate much student discussion, with the students in each group working towards a consensus on the placement of each sentence.
E. Once the groups have reached agreement on the sequence of sentences, the entire class can discuss the "clues" used to perceive sentence order in a paragraph.

Sample Sentences

The three examples that follow are arranged according to their degree of difficulty, from the easiest to the most difficult. Although the exercise should challenge students, the instructor should not use a paragraph which would only frustrate class members. The directions for the exercise are to rearrange

each set of sentences so that they form clear, unified paragraphs.

1. Either you throw everything into a suitcase, burdening yourself with unnecessary clothes, or you pack so sparingly you don't have enough variety.
2. You don't have to make either mistake if you think through the kind of vacation you're likely to be doing most.
3. We've pulled together a list of basic clothes plus some tips, and if you plan well you should wear everything and not feel bored.
4. If you're like most travelers, you make one of two mistakes when you pack.

(Original order: 4, 1, 2, 3,)

1. Beneath them lies another group: the one-third of black America that struggles by on less than $4,500 a year and makes up the troubled underclass.
2. Almost one-third have family incomes of $10,000 or more and enjoy many of the amenities of middle-class status.
3. In recent years the underclass has made some economic and social gains, but its progress has been fitful.
4. Indeed, the nation's 24 million blacks are split into three groups of roughly equal size.
5. Although some black Americans have "made it" in our white-dominated society, anybody who looks at a slum knows that not all blacks have made impressive economic and social advances, that huge numbers are weighed down by weariness and desolation.
6. Another one-third, earning between $4,500 and $10,000, are either on the lower edges of the middle class or stand a fair chance of lifting themselves into it.

(Original order: 5, 4, 2, 6, 1, 3)

1. Most modern classifications begin with three great divisions or zones ranging from immature to mature soils.
2. They may be classified on the basis on texture (size of particles) as clayey, silty, or sandy.
3. Three examples of well-developed soils are the tropical red soils, the northern forest soils, and the grassland soils.
4. Soils may be classified in a half-dozen ways, according to various properties.
5. Other classifications have been based on color, parent material, type of crop raised, and many other bases.

(Original order: 4, 2, 5, 1, 3; however, many students argue that sentence three doesn't belong in the paragraph, since its subject is soils, not classification of soils.)

Additional Activity:

Teacher class exchange might be exploited. Teachers from

language arts and other disciplines can plan lessons together which are based on the analysis and subsequent creation of verbal and nonverbal models dependent on organization and sequence.

F. Models can show how precise observation leads to concise wording.

Kindergarten - grade 1

Objective: To show students necessity of clarity in writing.
Activity: Let children make silly putty using these recipes.

"Put glue and starch together to make silly putty."

What are problems?

"Put white glue in pan. Pour in laundry starch."

What are problems?

"To make silly putty for 6 children, put 1 quart white glue in pan. SLOWLY add liquid laundry starch. Mix constantly. Add food coloring or tempera paint (dry or liquid) for colors. Mixture is ready to use when it becomes dough-like." Store in air-tight container. Refrigeration adds to length of "life."

Problems?

Grades 2 and 3

Activity: Read Faces by Barbara Brenner

Child looks in mirror and writes description of his/her face. Teacher reads child's paragraph to class. Children try to guess who is being described. Is wording concise enough to enable class to guess?

Elementary 4 - 6

Objectives: 1. To help children sharpen their observation skills.
2. To help children choose and use clear, concise wording.

Activity: 1. Put together a collection of common inanimate objects. Instruct children to go through the objects and find one object that they would like to write about. Ask each child to study their object carefully (allow plenty of time). Ask each child to write a paragraph describing the object and its use using clear, concise wording. Discuss each descriptive paragraph with class.

2. The following day, instruct children to make-believe that their objects are magic. Have children write a fanciful paragraph about their magical objects.
3. Compare and discuss the two paragraphs.

Middle School Activity

Source: James E. Davidson, "The Language Experience Approach to Story Problems", The Arithmetic Teacher. Vol. 25, No. 1, Oct. 1977, Pg. 28.

Objective: To demonstrate the need for clear writing in story problems.

Activity:
1. Read aloud or have students read a single operation story problem. Have the class identify the words that helped in figuring out the solution to the problem. Talk of common elements of story problems.
2. Have students write their own story problems. Students then exchange papers and attempt to solve each others' problems.
3. Collect papers. Select and show several student papers to the class. Have students pick out the wordings that helped or that hindered their solution of the problem.
4. As students advance in their abilities, add problems with more difficult operations and introduce students to problems with distractors.

Additional Activities:
1. Choose several interesting colored pictures from magazines or use artists' works. Cover each picture with construction paper out of which a small rectangle has been cut. Only a segment of the picture will appear. Lead students in a discussion of how we select details in our written work to convey images to our readers. Students guess what total picture is, then lift frame and write a description of what they see. Students exchange descriptions and guess which picture is being described. (Language Arts Idea Book--pg. 79)

2. Read together 3 poems--"The Artist" and "Poem" by William Carlos Williams, "The Base Stealer" by Robert Francis. In each, the poet observed some kind of movement and recorded it in slow motion, emphasizing each part of the movement. Have students write their own slow motion poetry. They choose an action that a person, animal, or part of nature performs. Using their eyes as a slow motion camera, they describe the action very carefully. (Whole Word Catalogue 2--pg. 141)

3. Show films like--Rainshower, Pigs, The Waterfall, Winter Geyser, Junkyard. After viewing the film ask students to (1) Make a list of action words describing, for example, the waterfall. (2) Make comparisons of various aspects of the waterfall. (3) Compose descriptive phrases or sentences. Possible writing assignment--What is a waterfall? (Language Arts Idea Book, pg. 98, 110, 154)
4. Bring to class an instant-print camera. Have students select a view through the view finder and take the picture. After pictures develop, discuss with students the process of selection: Why? What included? For what purpose? Have students write a description of the view they choose, comparing their pens, eyes, and thoughts to the camera.
5. Bring to class advertisements selected from magazines, newspapers and other written sources. Discuss with students how the author uses words to convey images of his product. What kinds of words does he use? Substitute synonyms, how do they change the meaning? Substitute antonyms. Have students compose an ad vocabulary and compose an ad using words from the list.

High School

Activity:

Show a filmslide of a classroom. Allow the students two minutes to study the slide for detail. Then flash on a second slide that has a number of errors, though the same classroom. The student has a certain number of minutes to write down as many errors as possible without looking back at the first slide. Oral feedback from the class will give an idea as to how sharp observation is. Then the number of errors and type are given on the overhead with a review of the two slides.

A new set of slides, this time covering just a person, should be studied. A football player, businessman, or a police officer might be examples. Then the second slide immediately after. Obviously, observation should be a great deal keener.

The final set should be from general to specific, perhaps a large group of people and then a series of five close-ups, only one of the close-ups actually being from the group. The students will write down his number choice on the close-ups and then the general picture will be studied.

Album covers have built-in errors to puzzle fans (one cover had over one hundred errors). Home Economics classes work on kitchen order, Industrial Arts on tool bench order, etc. in order to stress additional learning experiences.

An activity like this might be done once a week for a while until observation has become a great deal sharper.

Then an item to be described in detail should be assigned, with the student writing up the observation in class the next day with the object. Two students might be asked to describe the same object, with each paper being traded and discussed to see who did the best job.

Additional Activities:

Sources: Merwin, William C., "Models for Problem Solving", The High School Journal, Dec., 1977.
Long, Littleton, ed., Writing Exercises from Exercise Exchange, Urbana, IL: NCTE, 1976.

Objectives: To encourage students to write factually by using precise language to record careful observations.

To encourage inductive and deductive learning for students based on primary experiences.

To encourage students to use clear, concise language to communicate their truths as effectively as possible to others.

Activities: 1. Models for Problem Solving--All teachers, no matter what their discipline, agree that students must use careful, precise observation to learn. This learning can then be communicated to others through careful and precise use of words or other symbols.

It is to our advantage as teachers, then, to create learning activities which require students to use careful observation before they communicate these observations to others.

Models for Problem Solving

The first model to be considered here represents a simplified version derived from the work of Dewey and others. Procedures for problem-solving as described in Model I are frequently prescribed in national and state curriculum projects, methods textbooks, and teachers manuals that accompany textbooks used in the school.

PROBLEM SOLVING--MODEL I

1. Defining the Problem
2. Developing an Hypothesis
3. Testing the Hypothesis
4. Deriving a Conclusion
5. Formulating a Generalization

Step	Suggested Teacher Questions	Suggested Materials and Activities
1	What do you see, hear, feel, taste or smell? Are these different? How can this problem be solved? Can this be broken down into several issues?	Textbooks, Artifacts, Newspapers, Films, T.V. Shows, Picures, Charts, Maps, Guest Speakers, Statistical Tables, Documents, Studybooks, Simulations, Experiments. Using any of the above resources, teachers should look for contradictions, conflicting interpretations, unpopular opinions, biased statements, or mystery-like situations that will spark the student's curiosity.
2	Why are these different or similar? Make a guess at the answer. What are some possible solutions? What trends can you find?	Class attempts to develop a tentative answer to oral or written questions. The step narrows the scope of the research; a class may arrive at several hypotheses. This is an inductive process.
3	What other sources should we examine? Translate this into your own words. What is the author's frame of reference? Is this accurate? Is this related to the problem? How is this similar or different to your hypothesis? Can we use this information?	Lecture, other resources suggested in Step 1. This is a deductive process in which the learners locate additional data relevant to the hypothesis being tested.
4	What are your conclusions? What evidence supports this conclusion? How does this differ from the hypothesis? How should the hypothesis be changed?	This report may be an individual, small group, or class activity. On the basis of reasoning from the evidence the hypothesis is either rejected or accepted, or modified.

5	Will this conclusion apply to other similar problems as yet examined? Make an overall statement that described our conclusion and which also applies to future similar situations. Now, what can be said about all_____?	The conclusion is applied to the original quest and to future situations. Select related problems drawn from life or study and try to use the conclusion from this study.

Model II is derived from the work of Hilda Taba and others. While this approach is very similar to Model I, particularly in the teacher questions and learning activities, the stages are labeled differently and it provides a practical and useful approach for younger or less-experienced learners.

PROBLEM SOLVING MODEL II

1. Describe
2. Compare
3. Infer
4. Generalize

Step	Suggested Teacher Questions	Suggested Materials and Activities
1	What did you observe? What did you see, hear, feel or smell in this picture, coin, etc. .? Put this in your own words.	Teacher shows students a picture, transparency, artifact, film, bulletin board display; asks students to read a story or listen to a tape, record or engage in an experiment
2	What similarities do you notice? What differences do you see? Compare these three pictures.	Teacher repeats the activity from Step 1 with an additional piece of related information (pictures, artifacts, story, etc.)
3	What reasons can you give for these differences or similarities? Why did this happen? What are the problems related to this?	Students are asked to explain or interpret the causes or reasons for the observed differences or similarities.

4	Now, what can we say about all. . .? What does this tell you about all. . .? Would this statement also apply to. . .?	Teacher encourages the learner to make a broad or all inclusive statement related to the topic under study.

Model III is derived from Bloom's Taxonomy of the Cognitive Domain. While Bloom's Taxonomy has enjoyed various applications such as the formulation of instructional objectives, related classroom questions and test items, it is also a useful tool as a problem-solving approach. The six different categories outlined in the Taxonomy constitute the various levels of thinking essential to effective problem-solving. Thus, by directing learners into all levels of thinking on an issue or problem teachers can provide the appropriate practice in problem-solving skills. Additionally, the various levels of teacher questioning may be employed in relationship to Models I and II.

PROBLEM-SOLVING MODEL III

1. Knowledge-Memory
2. Comprehension
3. Application
4. Analysis
5. Synthesis
6. Evaluation

Step	Suggested Teacher Questions	Suggested Materials and Activities
1	Define the . . . Describe the . . . Identify the . . . List the . . . Name the . . . State the . . .	Students are presented with materials to read, view, listen or other similar experiences. The teacher questions the student to recall or recognize information previously presented.
2	Comprehension-level questions are generally worded as folows: Translation--change, paraphrase, restate, rewrite, summarize. Interpretation--compare, contrast, explain, differentiate. Extrapolation--estimate, infer, predict.	Students are now asked to indicate that they understand the information presented to them in Step I by engaging in translation, interpretation and extrapolation.

3	Application-level questions are generally worded as follows: compute, demonstrate, prepare, produce, show, solve, and use.	Teacher provides the student with a new problem or issue with limited directions. Students are required to solve the problem by transferring skills and knowledge previously learned. Application-level activities require the learner to use an idea without specific directions to do so.
4	Typically at this level the teacher poses a sequence of questions such as the following: Which are the statements of fact, opinion, bias? Make a list of propaganda techniques. What is the problem? What is the Author's argument, background, and purpose for writing? Give evidence to support your responses. What are the unstated assumptions?	Teachers provide students with speech transcripts, editorials, photo-essays, documents, cartoons, advertisements, textbook accounts, poems, generalizations, statements or stories containing logical fallacies. Analysis requires the student to "get into" a communication by identifying its parts or elements.
5	The following illustrative terms are often used to elicit responses at the synthesis level: compile, create, design, modify, organize, plan, rearrange and revise.	Teachers ask students to create something which is uniquely their own, by arranging the parts and elements. The product to be created may be a model, poem, essay, editorial, or generalization.
6	The following terms are often useful for eliciting responses at the evaluation level: appraise, assess, defend or attack this. . ., judge, rank and rate. Which of the following is the best solution? Determine the effectiveness of this method by using these criteria.	Using criteria which are either determined by the student or given to him. The learner is expected to make quantitative or qualitative judgments.

FACTORS TO CONSIDER IN USING THE MODELS

Although each of the three models suggests a definite sequence of steps for problem solving, teachers are cautioned to exercise a good deal of flexibility. There is research evidence to indicate that the sequence is not fixed but varies considerably with the problem and the investigator. The models are at best an approximation of what actually occurs during the

problem-solving process. In Model I for example, Step 2 is sometimes omitted. Often the order is 1, 3, 2, 3, 4, 5, and occasionally Steps 4 and 5 occur simultaneously.

It is recommended that students should be taught at least two different models to solve problems. Ackerman found that intermediate-grade students who were taught only one way of solving problems were less flexible and saw fewer alternatives in problem solving as compared with children taught two alternative approaches and hence solved fewer problems.

While learning alternative problem-solving models appears to afford the students with greater flexibility, individuals possessing rigid psychological orientations can be expected to experience difficulty using any and all models. There is a considerable body of research to indicate that an individual high in dogmatism has difficulty in tolerating ambiguities, and is impelled to word closure before full consideration is given to each piece of evidence. Similarly, teachers who are highly dogmatic would encounter many problems in problem-solving instruction. McCollum suggests that these teachers would find it difficult to test hypotheses, conceptualize, and develop hypotheses. Perhaps the use of an expository-deductive approach would prove more adaptable for less flexible instructors.

There is, however, divided opinion regarding the direction of the problem-solving process. Some educators hold that it proceeds deductively, that is, from a general rule or statement to specific parts. Still others argue that the process moves inductively from bits and pieces culminating in a generalization. There is a paucity of research evidence with which to substantiate either contention. A more plausible hypothesis is that both deduction and induction are employed interchangeably in the problem-solving process, this is particularly evident in Model I.

Whether group or individual problem-solving is more effective has slightly more empirical evidence than the inductive-deductive argument. A review of the research literature leads Wallen and Travers to the following conclusions about group problem-solving methods:

1. Group problem-solving is not necessarily superior to the average solution by the individual members of the group, but it is likely to be so when individuals are previously familiar with the type of problems and bring to them skills which are pertinent to the problem. Group solutions are likely to be inferior to the best individual solution.
2. The advantage of groups in problem-solving appears to be more in facilitating rejection of incorrect approaches than in providing more approaches to the problem.
3. Group superiority, where found, is a function of the quality of the individual contributors. It is

suggested that group solutions to a problem is likely only if at least one individual in the group could have solved the problem alone.

SUMMARY

Problem-solving behavior is generally agreed to be among the most complex competencies that a human can acquire. For man to solve problems, any and all of his behavioral resources must be exercised.

2. Geometric Forms--Give students papers, each with a geographical design on it. Have each student write a verbal description of his design and give his description to another student who should be able to generally reproduce the figure if the description was accurate.
3. Describing Music--Play a piece of music--George Antheil's Ballet Mechanique, for example. Have students describe music. Read first drafts to have students differentiate those passages which describe the writer's reactions to the music. This exercise should help students perceive that
   (1) precise vocabulary is necessary to accurate description and
   (2) hasty generalizations and innaccurate thinking occur when general versus specific terms are used.
4. Perceiving Resemblances--Have each student study his hand, decide what it resembles, and compare them in writing as to structure, function, color, texture, etc. Assemble individual descriptions under grouped headings to show students the variety of possibilities and help them analyze why some comparisons are more effective than others.

Suggestions: Always do a model assignment with the whole class contributing. Students work more confidently if the general framework of an assignment is clear. For example, use a cover from Newsweek or Time and ask class members how they would describe that face: what would they mention first? What word would show the way those eyebrows droop? etc. List their suggestions on the board, help the students to sort words into categories and to eliminate the irrelevant.

Whenever possible, avoid teaching from formulas or rules. If you want to teach "dialogue punctuation," have students collect samples from newspapers, magazines, books and analyze them. If you want to teach "writing introductions," provide a veritable pile of essays, stories, whatever, and ask students to observe and classify the techniques used.

Teachers will have no trouble finding models for these assignments. All effective writing, whether it's an ad for a Kenmore vacuum cleaner or a poem, uses specific words. Here are some models.

(topic: Borrowers are a pain.)
"I have lost eight pencils and quite a few sheets of paper to compulsive borrowers."
(topic: Tomahawk was a great place to live.)
"The school was old, but still workable. In the morning I would get chocolate milk, cookies, and a short recess. In the afternoon, I would get a chance to swim."
(topic: short story)
"The unenthused voice of mother could be heard as she battled an army of glorious dishes in pearly white bubbles."
(topic: an unlucky snowmobile)
"I got out the tools and dissected the carburator. Inside, it looked like a mangled bird's nest."

Source: Sun Prairie "low" and "middle" level freshmen, composition class.

"On the rough wet grass of the backyard my father and mother have spread quits. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there. First we were sitting up, then one of us lay down, and then we all lay down, on our stomachs, or on our sides, or on our backs, and they have kept on talking. They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine, quiet, with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

Source: James Agee's A Death in the Family

G. Models can show how to draw conclusions and make judgments.

Kindergarten - Grade 1

Objective: To show students that one has to support judgments about pictures or writing.

Activity: Save "bad" photos where people's heads are "cut off" or poles are apparently growing out of the head because of poor placement of object etc. Double exposures and other distortions of body parts are interesting.
Discuss: Do pictures lie? How can we make accurate judgments?

Grades 2 and 3

Read/listen to/watch ads. Try out the product. Make judgments about integrity of advertizer.

Write dishonest or misleading ads. Write honest informative ads.

Elementary 4 - 6

Source: Educational Insights, Inc. 1974.

Objective: To help children, through their reading of several Hardy Boys Mystery novels, to learn how to draw conclusions and form judgments.

Activity: Ask one of your fellow teachers to disguise his/her voice and record the following message on tape: "This tape will self-destruct in three minutes so listen carefully. Your mission, Agent 009, is to find the million dollar painting stolen from the Metropolitan Museum of Art. Your only lead is that Professor Sneak-Thief was seen observing the painting prior to the theft. Your mission is to recover the painting and capture the thief. Good luck Agent 009. Ask children to write a story solving the mystery as Agent 009.

Additional Activities: Additional Mysteries to be solved:
1. An entire family disappears leaving no clues.
2. A dog is found dead with the initials G.R.T. next to it.

Middle School Activity

Source: Henry A. Giroux, "Writing History: The Pedagogy of a Writing/History Model", Spring 1978, Teaching Skills in Grades 7 to 10 The History & Social Science Teachers, Vol, 13, pg. 184-190.

Objective: "By interpreting historical events through writing history, a student becomes aware of the causes and effects of those events and how to view relationships among data not only from one's own perspective, but from the perspectives of historians who have worked with similar data."

Activity: 1. Lead your students into a discussion of the historian's role in writing history. Focus on these issues:

A THEORY OF TEACHING HISTORY

Central to the notion of a sound pedagogy of history is the premise that when an historian writes history such a task entails the making of choices based on his or her particular frame of reference. A perspective influences the way each historian views information. Writing history, therefore, involves more than merely recounting events from the past.

Another premise which is fundamental is that the writing of history entails a process. (1) The historian defines a principle that relates the details of any event or series of events. Once a principle of relationship is established in terms of cause and effect, the historian can (2) begin to make choices. These choices involve a) selecting evidence, b) making assertions that incorporate evidence, and c) presenting assertions in a sequence. This process clarifies the relationship among the events that the historian has perceived. Thus, making choices among pieces of information results in the record that we call history. It follows, therefore, that the writing of history engenders a critical ability and this provides the pedagogical groundwork for teaching students how to write, learn, and restructure their view of history.

2. Next, students learn something about the nature of history, by:

reading part of published histories of actual events, composing limited histories of those events, and then, comparing their own writing with written history.

Central to this pedagogical approach is that a distinction be made between writing history and merely writing about it. Students should not be put through the task of completing assignments which demand that they do no more than copy from other historical sources. Instead, an approach should be used in which students would go through the process of making the same kinds of choices that every historian makes. Students should be taught to judge any history for what it is, an author's attempt to explain the significance of what happened and why it happened.

Emphasis placed on developing a writing model which provides the conceptual and procedural tools that enable the student to understand the history being studied. Fundamental to

this methodology (frame of reference, gathering information, developing an organizing idea and using evidence) is a description of the writing concepts involved in the writer-historian's learning process as well as a description of the strategies to be used in juxtaposing and communicating these concepts. Figure I illustrates one way in which these concepts can be organized.

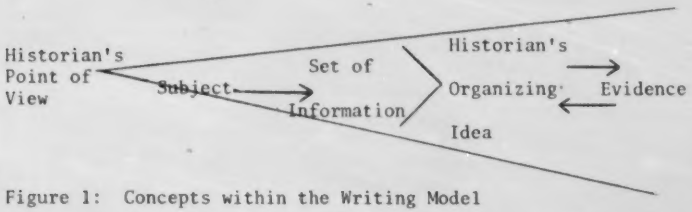


Figure 1: Concepts within the Writing Model

3. Because Heary Giroux has presented such a complete outline of the steps involved in leading students through writing their own histories, I have reproduced this segment of his article in total. He uses the French Student Revolt of 1968 for his historical event. You, as the teacher, would of course substitute two interpretations of whatever historical event you have been studying.

Regarding the 1968 French Student Revolt, one could argue with the historian's dilemma of how to answer a question such as, "Why did the French Revolution take place?" It is imperative that students understand the relationship between an historian's frame of reference and an historian's organizing idea. The correlation can be illustrated by referring to two historians who had access to similar information about the French Student Revolt but used different organizing ideas to explain why the revolt took place.

Andre Gorz's Frame of Reference Might Be:
Most social upheavals are caused by a fundamental breakdown in the society in which they occur.

. . .and this event: the 1968 French Student Revolt; and this set of information:
--Students seize university buildings
--Government closes university
--Police arrest student leaders
--Students battle police
--Workers and students demonstrate against government

and this Organizing Idea:
The students and workers revolted in France because of the bankruptcy of the existing economic and political system.

George N. Male's Frame of Reference Might Be:
Most social upheavals are caused by the correctable failure of certain institutions in a given society.

. . .and this event: the 1968 French Student Revolt; and this set of information:
--Students seize university buildings
--Government closes university
--Police arrest student leaders
--Students battle police
--Workers and students demonstrate against government

and this Organizing Idea:
The student revolt of 1968 was due to the failure of the university system to meet the changing needs of twentieth century French students.

* * * * * * * * * * * *

The student should be given the opportunity to read two different historical accounts of the 1968 French Student Revolt, both by historians with different frames of reference. If the reading level of these historical sources is too difficult, each historical account should be broken down into paragraphs and each paragraph should be preceded by a title as well as a list of synonyms of potentially difficult words. The student would read the paragraphs and write an organizing idea in the form of an assertion for each paragraph, using the stated subject of the paragraph as a guide for the organizing idea. Through this exercise, the student is given the opportunity to familiarize himself or herself with the concept of organizing ideas by analyzing two sets of organizing ideas, each set related to a different frame of reference. Below is an example of the introductory paragraphs from two different readings on the French Student Revolt.

Reading #1, from Student Protest in France

Early Problems in the Education System.

apparent	--seen
inadequacies	--problems
aloofness	--unfriendliness
brutal	--hard
lofty	--noble
ideologies	--systems of ideas

The roots of the current protest go back to the 1950's and to the problems readily apparent at that time. Among these were overcrowded classes and other physical inadequacies, a teaching method characterized by aloofness and lack of contact between professor and student, a brutal examination system which took the top 20 percent of an age group and on three separate

occasions cut the group in half and labelled the lower half as failures, and above all a tendency to glorify speaking without a counterbalance of applying and testing ideas. The result was a tendency toward lofty statements and ideologies and, under the right circumstances, rash actions.

ORGANIZING IDEA:

_____

_____

_____

Reading #2, from What Are the Lessons of the May Events?

The Shortcomings of French Society.

Riddled	--full of
potential	--available
obstacles	--barriers
rationalization and concentration	--see index
flat	--apartment on one floor
inadequate	--not good enough
adolescent	--teenager
uncertainty	--doubt

Of course, everyone knew that French society was riddled with serious shortcomings. Every year, more than 100,000 people, mainly young men, had to leave the farming areas to look for work in the cities. Every year, too, 850,000 youngsters were looking for their first job, compared with 725,000 people reaching retirement age. This increase of the potential urban working population was running up against various obstacles and bottle-necks. French industry and commerce were undergoing a process of rationalization and concentration; employment in industry had been levelling out since the early sixties; the housing shortage was dramatic, though 300,000 privately built flats had remained unsold in 1968; training schools were inadequate and had to refuse thousands of applicants each year. One third of adolescents looking for their first job had received no training at all. There was a general feeling of uncertainty and fear about the future.

ORGANIZING IDEA:

_____

_____

_____

* * * * * * * * *

Once the comparative readings section is finished, the students could be given the opportunity to demonstrate a

working knowledge of both the historical content and the organizing idea--by means of a writing assignment. The student would be given a frame of reference and a set of information. He or she would be asked to add three to five new pieces of information from another historical source. In addition, the student is asked to write an organizing idea and to construct a paragraph using at least four pieces of information taken from the completed set.

Writing Assignment #1

I. Frame of Reference:
Revolts are usually caused by extremists.

II. Set of Information:
--Nanterre University demonstration
--Communists denounce disruptions
--French Government bans demonstrations
--Students join workers
--De Gaulle criticizes Communists
--Government expells 147 foreign students

III. Add three to five pieces of information to this list:

1. _____

2. _____

3. _____

4. _____

5. _____

IV. State your organizing idea:

_____

_____

_____

_____

V. Write a paragraph using at least four pieces of information.
Paragraph:

_____

_____

_____

Once a student finishes the writing assignment, I have found it useful to have him or her meet with three to five other students so that they can read and evaluate each other's papers. It is important that the criteria for evaluating the written assignments be made very clear to the students. Students are told to make sure that (1) the additional three to five pieces of information are relevant to the topic, (2) the organizing idea matches the given frame of reference, (3) the paragraph contains all of the chosen pieces of information, and (4) the information in the paragraph is held together adequately around the stated organizing idea. Students are to deal somewhat objectively with the criticism they hand out as well as receive. Once the group is able to focus clearly, they seem much more capable of looking dispassionately at their own as well as other's mistakes.

Below is an example of another writing assignment that could be used to help students understand the notion of frame of reference.

Writing Assignment #2

1. In three to four paragraphs, write your response to the following statement on the 1968 French Student Revolt. ". . .General de Gaulle has so far succeeded in saving French democracy from the forces of reaction set in motion by the student revolt."
2. You are about to rewrite your response, addressing it to one of the following readers:
   --a French worker who participated in the general strike
   --a local reporter who attacked the student demonstrators in his paper
   --a member of the French Communist Party
   --a university professor
   (a) First select a reader, list a few of his/her possible attitudes toward your subject (even though you do not know the reader). Write your paragraph(s).
   (b) Repeat the same steps, and write to a second reader.
   (c) Analyze your three statements, and describe the changes you made for each reader. What are the reasons for those changes?
3. How does this series of assignments relate to the idea of frame of reference?

* * * * * * * * * *

With respect to evaluating this type of assignment, it is important to judge not only the historical content but the writing axioms as well. One suggested approach would be to evaluate the writing axioms by using a progress check based on the model used in the first writing assignment. Using the second model, the student would be given the opportunity to demonstrate his or her knowledge and understanding of writing concepts, such as frame of reference, organizing idea and organizing information, by writing a paragraph or series of paragraphs.

Conclusion

By rejecting conventional views of writing as either a craft, a biological disposition, or an exercise in "feeling good", this paper attempts to demonstrate that writing is a dynamic process based on axioms of learning behavior. Recognizing these axioms, the student should be able to organize his or her data into structural relationships that enlighten the writer as well as the reader.

It is important for history teachers to understand that a student's writing in any course can become a vehicle for comprehending the whole rationale of that course. By interpreting historical events through writing history, a student becomes aware of the causes and effects of those events and how to view relationships among data not only from one's own perspective, but from the perspectives of historians who have worked with similar data.

By learning to construct a different frame of reference in addition to one's own, the student enlarges his or her own system of relationships. Juxtaposing different frames of reference forces the student to become aware of the dialectical relationship between the historian and reader, as well as between the historian and the events being interpreted; this juxtaposition is critically important, since history is a dynamic, interpretive process.

The natural properties of writing have enormous potential for the teaching of history, not only because it teaches students the fundamentally important relationship between writing and thinking, but also because it helps students to reshape and restructure their view of history. History loses its appeal when it is viewed as a subject written by "experts", accessible to students only from a distance. Using a writing/history model, students have a chance to get "inside" history and to become participants in the writing, thus shaping of history. The significance of the latter point has been cogently stated by Jean-Paul Sartre:

> Does History have a meaning, you ask? Has it an objective? For me, these are questions which have no meaning. Because history, apart from the man who makes it, is only an abstract and static concept, of which it can neither be said that it has an objective, nor that it has not. And the problem is not to know the objective but to give it one.

High School

Activity:

The heart of various editorials should be looked at, both the beginning and the end of the work having been left off. The student is to figure out what the piece should be headlined,

what the lead-in would have been, and the conclusion have been.

After this exercise is done, the student should select one complete editorial and play devil's advocate, writing a complete rebuttal of everything that was discussed in the original editorial. His group should make a decision as to whether the conclusion of the student's editorial was based on sound evidence or not.

This kind of activity could be expanded into any area which required a paper requiring judgment and conclusion (e.g., proving that one sparkplug is superior to another, whether brands make any difference in selecting flour, whether student government is doing anything right, whether Pearl Harbor was known about beforehand or not by President Roosevelt, etc.)

Additional Activities:

The problem solving activities under Objective #4 can be used here.

WRITING MODELS FOR CONTENT AREAS OTHER THAN ENGLISH

Art

1. Journal of Art Experiences
2. Evaluations of Exhibits, Displays, Works, including Peer Displays
3. Maintenance of Community Calendar of Art Activities
4. Reports on Artists, Movements, Directions, Techniques
5. How-to-Do-It Instructions
6. Development of Card File (6x9 inches) of Possible Projects
7. Multi-Media Projects, Complete with Script and Outline
8. One-sentence and one-paragraph Summaries, Reactions, Judgments, and Applications, As Discussion Starters or Conclusions
9. Development of Artistic Composition Starters and Form Re-enforcers
10. Prose-Poem Mood Descriptions Accompanying Artistic Products
11. Commonplace Books and Notebooks (a'la Blake, George Herbert, and others) with Informal Essays and Verse Accompanying Illustrations

Business Education

1. Reports on "Shadowing" Experiences While Observing People on the Job
2. Reports on Job Opportunities, Movement, Trends both Locally and Nationally
3. Insights into Principles from Business Law and Implications for Daily Life (Caveat Emptor, Stare Decisus, Implied Warranty, etc.)
4. Interviews with Business Figures, Employers, Recent Graduates, Others
5. Histories of Local Leaders
6. Biographies of Local Leaders
7. Various Types of Business Communications, Whenever Possible in a Functional Context (Memos, Letters, Applications, Reports, Surveys, Evaluations)
8. Instructions and How-to-Do-It Explanations Both for Office Procedures and Machine Operation and Repairs
9. Diaries of Personal Reactions to On-the-Job Experiences
10. Designing of Advertisements, Direct-Mail Brochures, Form Letters

Driver's Education

1. Note-taking, Summarizing
2. Outlining
3. Accident Descriptions and Reports
4. Insurance and Official Forms
5. Research Projects on No-Fault Insurance, Highway Development Plans, Motor Club Operations, Functions of Automobile Parts, Trucking Industry, Transportation of the Future.

Driver's Education (continued)

6. How-to-Do-It Explanations (Changing Tires, Giving Tune-ups, Re-lining brakes)
7. Journals of Experiences with Automobiles and Driving
8. Verses Capturing Personal Reactions to Experiences with Automobiles

Foreign Language

1. Reports on Life, Customs, Geography, Idioms of Other Countries
2. Translations (into and from)
3. Development of Advertisements, Commercials, Popular Songs, Folk Songs, Appropriate in Another Culture (Either in English or in the Other Language)
4. Reports on Government, Resources, Education, etc., of other Nations
5. Biographies of Historic and Contemporary Figures
6. Descriptions of Holiday Celebrations
7. Motion Picture Reviews of Foreign Films
8. Interviews with and Reports on Travelers, Immigrants, Visitors
9. Preparation of Group Notebooks on Various Aspects of Another Culture
10. Imaginative Accounts of Foreign Travel
11. Short Stories, Verses, Essays on Other Lands

Industrial Arts

1. Reports on Characteristics of Various Types of Woods or Metals and Recommendations for Their Use
2. Record of Jobs and Employment Opportunities
3. Diaries and Journals of Learning and Work Experiences
4. Investigations of Careers in Specific Areas
5. Applications of Vocational Vocabulary by Using Terms in Context
6. How-to-Do-It Instructions (Operating a Drill Press)
7. Papers Explaining Safety Rules and Precautions
8. Reports on Laws and Regulations Relating to Labor
9. Reports on Unions, Contracts, Bargaining, and Strikes
10. Outlining for Steps in Developing a Project
11. Simple Reports Involving a) Specification of a Problem, Topic, or Concern; b) Listing of Steps in the Investigation, c) Listing of Results, d) Listing of Conclusions, e) Listing of Recommendations
12. Preparation of Work-Order Forms, Purchasing Forms, Hourly Project Forms
13. Research on Various Industries, Processes, Developments, or Trends
14. Interviews with Workers, Employers, Speakers, Leaders
15. Reports on Industries in Other Areas, Nations

Math

1. Development of fine motor skills; habits of neatness, correctness, and responsibility; manuscript and penmanship form through frequent work with protractors, diagrams, problems, and explanations

Math (continued)

2. Summaries or Outlines of Chapters and/or Major Mathematical Concepts (i.e., either Theoretical or Practical Concerns, such as Practical Uses of Algebra or How to Purchase Insurance)
3. Summaries of Talks by Guest Speakers
4. Reports on Recreational or Historical Topics Related to Mathematics (Seven Wonders of the Mathematical World; Life of Euclid, Pascal, Newton)
5. Preparation of Checks, Balance Sheets, Records
6. Preparation of Original Word Problems Following Specific Concepts
7. Preparation of Proofs for Theorems
8. Develop a word problem from an Equation
9. Explanations of Solutions to Puzzles, Problems
10. Minor Research Reports on Items of Particular Individual Interest

Music

(See many of the topics listed for Art and modify appropriately.)

1. Interview musicians, visitors, speakers
2. Keep a record of personal reactions to and experiences with music
3. Comments on Music Reviews of Concerts Attended
4. Preparation of Programs for Presentation

Physical Education

1. Short answer tests on various games, sports, calisthenics, etc.
2. Explanations of Training Methods, Game Skills, etc.
3. Reports on Various Games and Contests Attended
4. Verse and Essays on Personal Experiences with Sports
5. Reports on National Figures in Athletics
6. Newspaper-type Reports on Games; Critiques of Sports Pages
7. Interviews with Athletes
8. Responses to Questionnaires, such as "When you look in the mirror, are you happy with what you see? Why or why not?"

Science

1. Formal reports on Experiments: Purpose, Procedure, Observation, Results
2. Research Reports on Science Topics, Including Biographies, Movements
3. Essay Question Answers
4. Maintenance of a Science Notebook
5. Book Reports on Science-Related Books
6. Biographical Reports on Scientific Figures
7. Outlines of Portions of Chapters
8. Instructions for the Performance of an Experiment
9. Reaction and Evaluation for an A-V Presentation Related to Science

Science (continued)

10. Multi-media Project on Developing a Science Project
11. Investigation of an Industry, Product, Moment, Theory
12. Report on a Science Career

Social Sciences

1. Research Papers
2. Imaginative Accounts of Historical Events
3. Biographical Accounts
4. Imaginary Conversations Among Historical Characters
5. Dramatizations of Historical Events
6. Analyses of Events and Their Histories and Causes
7. Analyses of Speeches and Actions
8. Reports on Editorials
9. Multi-media Projects on History
10. Projections of the Future
11. Investigations Based on Personal Experience (Slums, Alcoholism, Employment, etc.)
12. Essays on Various Concepts (Loyal Opposition; Separation of Powers, etc.)
13. Letters to Agencies, Governmental Bodies, Newspapers
14. Diaries of Journals Related to Experiences with Social Concepts
15. Reports on Various Nations
16. Speeches Appropriate for Various Historic Situations
17. Satiric or Parodying Verse, Dramas, Letters, or Stories
18. Imaginary Societies, Utopias
19. Newspaper Stories Based on Historic Events
20. Explanations of Concepts from Anthropology, Sociology, Economics, etc.

Wm. W. West (Courtesy of Martha Brincklow, Joyce Garcia, Pat Costrini, Margaret Howell, and other teachers at Pinellas County Florida.)

OVERVIEW OF RESEARCH ON USING MODELS TO TEACH WRITING

Models is the approach of using imitation to develop the skill of writing through a study of ideas and structures. Experts such as Miles Myers, Administrative Director of the Bay Area Writing Project, feel that the theory has a number of positive points if used in a combination with the four other common approaches: Steps (stages of prewriting, composing, and editing), Sentence-Combining, Relationships, and Theory-of-the-World (realistic view of their world). Evidence seems to lean toward the idea that the student is learning to write through the use of intensive reading of appropriate models. Those models, however, must be at the interest level of the student to be fully useful.

Literary models can motivate children to value their own cultures, to express their values in writing, and to transform these feelings of pride into increased feelings of self-competency. Sources for various cultures for all age levels are hard to find. But books such as Carlson's Emerging Humanity: Multi-Ethnic Literature for Children and Adolescents (Wm. C. Brown, 1972) are offering hope to the teacher who understands the critical importance of interest and relevancy with literary models for effective examples to emulate.

Adult models are also effective as something to imitate for the student. Observing an adored parent working hard at the task of writing may very well motivate the child to attain the skill himself. Teachers who thoroughly enjoy writing and who share their products serve as stimulating models for children. Their authority as models may come more from a knowledge of the developmental processes of composition and from knowing how to avoid shortchanging an instructional model than from their expertise as writers (Lundsteen, 1976). Some critics of the models approach, however, feel that lessons using models emphasize the product, not the process, and fail to inform students about the steps that writers go through when they write.

Pat O'Dea (1965), for example, refers to the notion that "students learn to write well by reading great literature" as a myth. Yet he does feel there is some degree of truth in the assumption: "Certainly there is a good deal of truth that those who read widely are rewarded in several ways, one of which is increased proficiency in writing. . . Just how this happens, we do not yet know." O'Dea suggests that the model provided in class is often not clearly related to the writing assignment. Lundsteen feels that intermediate steps are needed between model and final product. After the use of examples from literature as the stimuli of impressions, similar examples

could be recreated from the child's own experience. The child can be encouraged to act out impressions, feelings, and solutions. The idea for a story is taking shape. Then the child tests the idea out on others, on classmates or the teacher. Oral consultation helps clarify the idea. The child is ready to write. Rewriting may occur, or the need for self-expression may be satisfied by the first draft. Thus, it would stand to reason that a better understanding of the interrelationship between reading and writing is needed both by teachers and students. The intermediate steps may be very useful. Teachers can proceed with confidence that the relationships between composition and literature are strong and irrefutable. R. L. Cramer, 1968; M. Y. Peaster, 1970; Stauffer & Hammond, 1968, have all had research pointing toward this finding. But the teacher must make sure the models do not become a goal in themselves. Experts agree that when children are encouraged to model their writing after someone else's, it should not be regarded as a copying of ideas, but rather as a sharing process. The children should be encouraged to build on the ideas gained and give the ideas their own interpretation and treatment.

References

Cramer, R. L. "An Investigation of the Spelling Achievement of Two Groups of First-Grade Classes on Phonologically Regular and Irregular Words and in Written Composition" (Doctoral dissertation, University of Delaware, 1968). (ED 037 442)

English Curriculum Study Center. The Use of Literary Models in Teaching Written Composition Grades K-6. Athens: University of Georgia, 1968. (ED 026 365)

Lundsteen, S. W. Children Learn to Communicate: Language Arts Through Creative Problem Solving. Englewood Cliffs, N. J.: Prentice-Hall, 1976.

Myers, Miles. "Five Approaches to the Teaching of Writing," Learning, April, 1978, pp. 38-41.

O'Dea, P. "Five Myths in the Teaching of Composition," English Journal, 1965, 54, 328-330.

Peaster, M. Y. "A Descriptive Analysis of Beginning Reading Combining Language Experiences, Children's Story Writing, and Linguistic Principles Tested after the Second and the Third Year" (Doctoral dissertation, Indiana University, 1970). (ED 054 154)

Pinkham, R. G. "The Effect on the Written Expression of Fifth-Grade Pupils of a Series of Lessons Emphasizing the Characteristics of Good Writing as Exemplified in Selected Works from the Area of Children's Literature" (Doctoral dissertation, University of Connecticut, 1968). Dissertation Abstracts International, 1969, 29, 2613A.

Sponsler, MC. G. C. "The Effectiveness of Literary Models in the Teaching of Written Composition" (Doctoral dissertation, University of Maryland, 1971). Dissertation Abstracts International, 1971, 32, 2322A. (University Microfilms No. 71-23983)

Zoellner, Robert. "Talk-Write: A Behavioral Pedagogy for Composition," College English (NCTE, 1969).

A. Sources for Activities K-3

Carlson, Ruth Kearney. Sparkling Words. Paladin House Publishers, Geneva, Il 1973.

Forte, Imogene. Covering Creative Writing, Incentive Publishers, Nashville, Tennessee.

Glaus, Marlene. From Thoughts to Words, National Council of Teachers of English, Urbana, IL 1965.

Hainstock, Elizabeth G. Teaching Montessori in the Home, Random House, New York, NY.

Larson, Richard. Children and Writing in the Elementary School, Oxford University Press, NY 1975.

Pasamanick, Judith. Talk About 1, Bank Street College of Education, Center for Media Development, Inc.

Pasamanick, Judith. Talk About 2, Bank Street College of Education, Center for Media Development, Inc.

Pratt-Butler, Grace K. Let Them Write Creatively, Charles E. Merrill Publishing Co., Columbus, OH 1973.

Warner, Sylvia Ashton. Teacher, Simon and Schuster, Inc., New York, NY.

A. Sources for Activities 4-6

Baker, Sheridan, Jacques Barzun, and I. A. Richards. The Written Word, Newbury House, Rowley, MAssachusetts 1971.

Bernhart, Bill. Just Writing. New York, NY, Teachers and Writers, 1977.

Brown, Rollo W. How the French Boy Learns to Write, Harvard University Press, Cambridge, 1922.

"Children's Growth in the Use of Written Language," Elementary English Review, 1939, 312-319.

Educational Insights, Inc. Carson, California 1974.

"How to Make a Picture Really Worth a Thousand Words," Grade Teacher, 1966, 70-71.

Learning Magazine, April 1978.

A. Sources for Activities Intermediate and High School

Armstrong, Bev; Schwartz, Linda. The Creative Writing Round-Up, The Learning Works, Santa Barbara, California 1976.

Armstrong, Bev; Schwartz, Linda. The Word Bird, The Learning Works, Santa Barbara, California 1976.

Brown, Rosellen, et. al. ed. Whole Word Catalogue, Teacher and Writers Collaborative, New York 1972.

Brunk, Marjorie; Coppock, Anita; Fitzgerald, Janet. Story Spinners Book 1 and 2, Creative Teaching Press, Inc., Monterey Park, California 1976.

Forte, Frank, MacKenzie. Kid's Stuff, Incentive Publications, Nashville, Tennessee 1973.

Hennings, Dorothy. Words, Sounds & Thoughts, Citation Press, New York 1977.

Johnson, Pauline. Creative Bookbinding, University of Washington Press, Seattle and London 1963.

Kitchens, Doris; Zeff, Margaret. Spotlight on Sentences Book 1 and 2, Creative Teaching Press, Inc., Monterey Park, California 1976.

Koch, Kenneth. Wishes, Lies Dreams, Random House, New York.

Koch, Kenneth. Rose, Where Did You Get that Red, Random House, New York.

Kohl, Herbert. Math & Writing Games, New York Review Book, New York 1974.

B. Sources for Bibliographies

CCBC
Cooperative Children's Book Center
located in Helen C. White Hall
Fourth Floor, 600 Park Street
Madison, Wisconsin 53706
(608) 263-4610
offer as part of their services
Bibliographies and Resource Lists
Traveling Exhibits
Workshops
Weekly Children's Literature Programs
Children's Literature Conferences

"Notable Children's Trade Books in the Field of Social Studies," in Social Education (April 1977), Vol. 41, No. 4.

"Outstanding Science Trade Books for Children in 1977," available from The National Science Teachers Association.

C. Stories With Mathematical Concepts
For the Very Young

Revised 1978

-COUNTING-

Anno, Mitsumasa. Anno's Counting Book. (Crowell, 1975)
New objects are added to the detailed watercolor landscape of a river valley through the seasons to create this unique counting book.

Bayley, Nicola. One Old Oxford Ox. (Atheneum, 1977)
Richly colored animal drawings illustrate the numbers 1 to 12 which are expressed in short tongue twisters.

Becker, John. Seven Little Rabbits. Illustrated by Barbara Cooney. (Walker, 1973)
A counting story rhyme tells the adventures of rabbits on their way to visit their old-friend, a toad.

Brown, Marc. One Two Three; An Animal Counting Book. (Little, Brown and Co., 1976)
Familiar animals illustrate the numbers 1 to 20. The numbers themselves also appear on the animals in various places.

Carle, Eric. My Very First Book of Numbers. (Crowell, 1974)
The child will match symbols to pictures of the same number of objects in this spiral-bound, wordless book.

Carle, Eric. The Rooster Who Set Out to See the World. (Watts, 1972)
An adventuresome rooster gathers numerous groupings of companions on his way to see the world.

Emberley, Beverly, adapter. One Wide River to Cross. Illustrated by Ed Emberley. (Prentice-Hall, 1966)
A folk song also becomes a counting experience as Noah's animals board the ark, two by two and more and more!

Feelings, Muriel and Tom. Moja Means One. (Dial, 1971)
Counting from one to ten in Swahili, the pictures and short text provide an idea of East African life as well as mathematical concepts.

Hefter, Richard, illus. and Martin S. Moskof. Everything: an Alphabet, Number, Reading, Counting and Color Identification Book. (Parent's Magazine Press, 1971)
Brightly-colored, cartoon-like animals and objects surround the proper letter of the alphabet, giving the child a chance to classify by letter as well as count.

Hoban, Russell. Ten What? A Mystery Counting Book. illustrated by Sylvie Selig. (Scribner, 1975)
Each page reveals many things to count as the "secret agents" count their way to the "solution" of this counting "mystery."

Hoban, Tana. Count and See. (Macmillan, 1972)
Photographs of familiar urban objects can be matched to corresponding numbers.

Keats, Ezra Jack. Over in the Meadow. (Four Winds, 1972)
New illustrations enhance the favorite rhyme about mother animals and their offspring in the meadow.

Kredenser, Gail. 1, One, Dancing Drum. (S. G. Phillips, 1971)
A band of lively musical instruments "parades" from one to ten.

Mack, Stan. Ten Bears in My Bed: A Goodnight Countdown. (Pantheon, 1974)
Bears exit imaginatively as they count down from ten to make room for a sleepy boy.

Maestro, Betsy and Guilio. Harriet Goes to the Circus. (Crown, 1977)
Counting as well as the concept of 1st, 2nd, etc. are included as Harriet and her other animal friends line up to see the circus in this brightly illustrated story.

Mendoza, George. The Marcel Marceau Counting Book. (Doubleday, 1971)
Twenty hats, twenty occupations: children count hats and enjoy photographs of Marceau's mime interpretations.

Nolan, Dennis. Monster Bubbles. (Prentice-Hall, 1976)
Count the bubbles blown by outrageously comical monsters.

Oxenbury, Helen. Numbers of Things. (Watts, 1968)
Drawings of objects face the pages with the appropriate numeral and number word.

Peppe, Rodney. Circus Numbers. (Delacorte, 1969)
A circus train with a car for each number runs along the bottom of the bright pictures.

Reiss, John. Numbers. (Bradbury, 1971)
Objects are pictured from 1 to 20, by 10's to 100, and then finally to 1,000.

Sazer, Nina. What Do You Think I Saw? A Nonsense Number Book. Illustrated by Lois Ehlert. (Pantheon, 1976)
Animals drawn from imaginative water-color forms accompany a counting rhyme.

Wilson, Rodger. Where's the Fire? (Prentice-Hall, 1976)
A variety of vehicles, described by the number of wheels on each, follow a firefighter to what turns out not to be a fire at all.

Yeoman, John. Sixes and Sevens. Illustrated by Quentin Blake. (Macmillan, 1971)
Barnaby floats down the river on a raft taking on first one, then two, three, four. . .passengers.

Reprinted with
COOPERATIVE CHILDREN'S BOOK CENTER
4290 Helen C. White Hall
600 North Park Street
Madison, Wisconsin 53706
Revised 6/78

D. Repeater Books for Reading and Writing

The following is a list of books in which the sentence-patterns are repeated. This limits the number of different words in a book and also enables a disabled reader to "latch onto" the text with minimal difficulty. Results in comprehension are also achieved, as the repeated patterns promote language fluency which in turn influences comprehension. Repeater books are also useful in promoting and guiding children's early writing experiences.

PUBLISHER	TITLE	AUTHOR
Aardvark Media, Inc.	A Man Is	Osen, May
	A Woman Is	Osen, May
Abelard-Schuman	Do You Know What I Know?	Barten, Helen
Atheneum	Nothing Ever Happens on My Block	Raskin, Ellen
Camera Patterns: Booklets for Beginning Readers, Booklet 11	That's What I'll Be	Thorn, Richard
Charles Scribner's Sons	One Monday Morning	Schulevitz, Uri
Colier Books	Ask Mr. Bear	Flack, Marjorie
	Titch	Hutchins, Pat
	The Surprise Party	Hutchins, Pat
David McKay	If Everybody Did	Stover, JoAnn
Delacorte Press	The House that Jack Built	Peppe, Rodney
Determined Productions	"Happiness Is. . ."	Schultz, Charles
	"Love Is. . ."	Schultz, Charles
	"Security Is. . ."	Schultz, Charles
Doubleday & Co.	Gather My Gold Together Four Songs for Four Seasons	Langstaff, John

Doubleday & Co.	Soldier, Soldier, Won't You Marry Me?	Langstaff, John
	The Fox Went Out on a Chilly Night	Speir, Peter
Dutton & Co.	A Flower Pot is Not a Hat	Moffett, Martha
Follett	I Packed My Trunk	Walker, Barbara
Frederick Warne & Co.	Johnny Crow's Garden	Brooke, L. Leslie
Gage Educational Publishing Limited	Come With Me	Richmond, Irene
Golden Press	Just For You	Mayer, Mercer
Greenwillow Books	Din, Dan, Don, It's Christmas	Domanska, Janina
	King Rooster, Queen Hen	Label, Anita
Hallmark Children's Ed.	Here is a Cat!	Rokoff, Sandra
Harcourt Brace	A Bug is to Hug	Barry, Katharina
	The Three Billy-Goats Gruff	Brown, Marcia
Harper & Row	It Looked Like Spilt Milk	Shaw, Charles G.
	Where Have You Been?	Brown, Margaret Wise
	This is the House Where Jack Lives	Heilbroner, Joan
	A Hole is to Dig	Krauss, Ruth
	A Tree is Nice	Udry, Janice
	Goodnight Moon	Brown, Margaret Wise
	Crocodile and Hen	Lexau, Joan
	Do You Know What I'll Do?	Zolotow, Charlotte
	The Important Book	Brown, Margaret Wise

Holiday House	Rain Makes Applesauce	Scheer, Jullian & Bileck, Marvin
	Upside Down Day	Scheer, Jullian
Holt, Rinehart and Winston	Sounds Around the Clock	Martin, Jr., Bill
	Sounds of Home	" " "
	Monday, Monday, I Like Monday	" " "
	Tatty Mae and Catty Mae	" " "
	Ten Little Squirrels	" " "
	Welcome Home Henry	" " "
	When It Rains...It Rains	" " "
	Silly Goose and the Holidays	Sumera, Annabelle
	Brown, Bear, Brown Bear	Martin, Jr., Bill
	David Was Mad	" " "
	Instant Reader Series	" " "
	Owl Series	" " "
	Sounds of Language Series	" " "
	Ten Little Caterpillars	" " "
	Round Is a Pancake	Sullivan, Joan
	A Maker of Bones	Wright, H. R.
	All the Animals Were Hungry	Wondriska, William
	I Went to the Market	Domjan, Joseph
	A Ghost Story	Martin Jr., Bill
	The Haunted House	" " "
	I Need	" " "
	Which Do You Choose?	" " "
J. B. Lippincott	She'll Be Comin' Round the Mountain	Quackenbush, Robert

Little, Brown	Klippety Klop	Emberly, Ed
	The Wing of a Flea	Emberly, Ed
McGraw Hill	The Old Woman and Her Pig	Galdone, Paul
Macmillan	The Chick and the Duckling	Ginsburg, Mirra
	If All the Seas Were one Sea	Domanska, Janina
	I Once Knew a Man	Brandenberg, Franz
	Oh Lord, I Wish I was A Buzzard	Greenberg, Polly
	The Green Grass Grows All Around	Hoffman, Hilde
	One Fine Day	Hogrogian, Nonny
	Good Night Owl!	Hutchins, Pat
	Rosie's Walk	Hutchins, Pat
	What is Pink	Rossetti, Christina
Pantheon Books	Goodbye, Hello	Welber, Robert
Parents' Magazine Press	Fortunately	Charlip, Remy
	How Joe the Bear and Sam the Horse Got Together	DeRegniers, Beatrice Schenk
	What a Fine Day For	Krauss, Ruth
	Hi, All You Rabbits	Memling, Carl
Prentice-Hall	Drummer Hoff	Emberly, Barbara
	One Wide River to Cross	Emberly, Barbara
Putnam's Sons	When I First Came to This Land	Barnd, Oscar
Rand McNally	I Know an Old Lady	Bonne, Rose
Random House	One, Fish, Two Fish	Seuss, Dr

	One Bright Monday Morning	Bawm, Arline and Joseph
Reader's Digest Services	Little Chief	Hoff, Syd
Scholastic Book Services	"I Can't," Said the Ant	Cameron, Polly
	What Good Luck! What Bad Luck!	Charlip, Remy
	Did You Ever See?	Einsel, Walter
	Some Things Are Scary	Heide, Florence
	What Do You Say, Dear?	Joslin, Susyle
	Brave, Daniel	Klein, Lenore
	Mama, I Wish I Was Snow	Krauss, Ruth
	Is This You?	Krauss, Ruth Johnson, Crockett
	Henny Penny	Galdone, Paul
	What Do You Do When It Rains?	Bridwell, Norman
	The Magic Fish	Littledale, Freya
	Stone Soup	McGovern, Ann
	Why Mosquitoes Buzz in People's Ears	Aardema, Verna
	Too Much Noise	McGovern, Ann
	Do You Want to See Something?	Merriam, Eve
	A Bug in a Jug and Other Funny Rhymes	Patrick, Gloria
	Hailstones and Halibut Bones	O'Neil, Mary
	Chicken Soup with Rice	Sendak, Maurice
	The Mouse Book	Piers, Helen
	The Marvelous Mud Washing Machine	Wolcott

	I Was Walking Down the Road	Barchas, Sarah E.
	One, Two, Three Going to See	Alain
	Where Have You Been?	Brown, Margaret Wise
	The Little Red Hen	Galdone, Paul
	Over in the Meadow	Keats, Ezra Jack
	Bears	Kraus, Ruth
Scott Foresman	Cats and Kittens, Level 2	
	Head to Feet, Level W	
	Baby Monkey, Level 4--Book E	Madden, Don
	The Bus Ride	
	The Lion's Tail, Level 2	
	The Boy and the Goats	Scandinavian Folk Tale
	A Bird Can Fly	
	Mr. Jumble at the Zoo	
	A Place to Paint, Level 2	
	Rudy's New Red Wagon, Level 2	
	Ten Little Bears, Level 2	Rueve, Mike
	Four Fur Feet	Brown, Margaret Wise
Seabury Press	Catch a Little Fox	de Regniers, Beatrice Schenk
Thomasy, Crowell	If I Were a Cricket. . .	Mizumura, Kazue
Viking Press	Play With Me	Etz, Marie Hall
Weekly Reader Children's Book Ed.	That's Good, That's Bad	Lexau, Joan M.
Western Publishing Co.	The Gingerbread Man	

Whitman	That's Where You Live!	Vogels, Mary Prescott
Wilson	A Kiss is Round	Blossom, Budney
World Publishing	Opposites	Karp, Laura
Young Readers Press	Whose Mouse Are You?	Kraus, Robert
	A Friend is Someone Who Likes You	Anglund, Joan Walsh
	How Would You Act?	Brod, Ruth and Stan
	May I Bring a Friend?	de Regniers, Beatrice Schenk
	What Is That?	Hampson, Denman
	Would You Put Your Money in a Sand Bank?	Longman, Harold
	A Tale of Tails	MacPherson, Elizabeth

E. Recommended Readings to Understand Models

Baker, Sheridan; Jacques Barzun, and I. A. Richards. The Written Word, Newbury House, Rowley, Massachusetts 1971.

Brown, Rollo W. How the French Boy Learns to Write, Harvard University Press, Cambridge, Massachusetts 1922.

Wisconsin Writing Project Participants

Summer 1978

Pauli Bamlett
Cambridge Community Schools

Dennis Blackmore
McFarland High School

Tom Braunger
Waunakee High School

Marcy Brueggeman
Black Earth Elementary School

Bonnie Faust
Oregon School District

Cynthia Fillingame
Verona Elementary School

Eleanor Flinn
Mazomanie Elementary School

Maria Foseid
Sennett Middle School, Madison

Connie Haack-Hurlbut
Cambridge Junior High

Nancy Haugen
Park School, Cross Plains

Karen Hauschild
Dickason Junior High, Columbus

Carolyn Hauser
Oregon High School

Margaret Jensen
Sherman School, Madison

Stanford Johnson
Kegonsa Elementary School, Stoughton

Barbara Juenemann
Sun Prairie Junior High School

Russell J. Keeney (Jim)
Stoughton High School

Carol Knutson
Oregon Junior High School

Maribeth Mohan
Middleton High School

Sonja Nikolay
Cambridge Elementary School

Gary R. Oftedahl
Conrad Elvehjem School,
McFarland

Claire Ryan
E.G. Kromrey Middle School,
Middleton

Douglas C. (D.C.) Schuren
Waunakee Junior High

Mary Lou Sharpee
Fuller Street School,
Columbus

Barb Temple
Yahara School, Stoughton

Else Thompson
Columbus High School

Douglas VanDerBurg
Waunakee Elementary School

Diana L. Varner
Verona Middle School

Katherine E. Waack
Sun Prairie High School

Pat Woodring
West High School, Madison

Debbie Zache
Nichols Elementary School,
Monona

3K 9T001 — 1200